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AUGUST 24, 1918

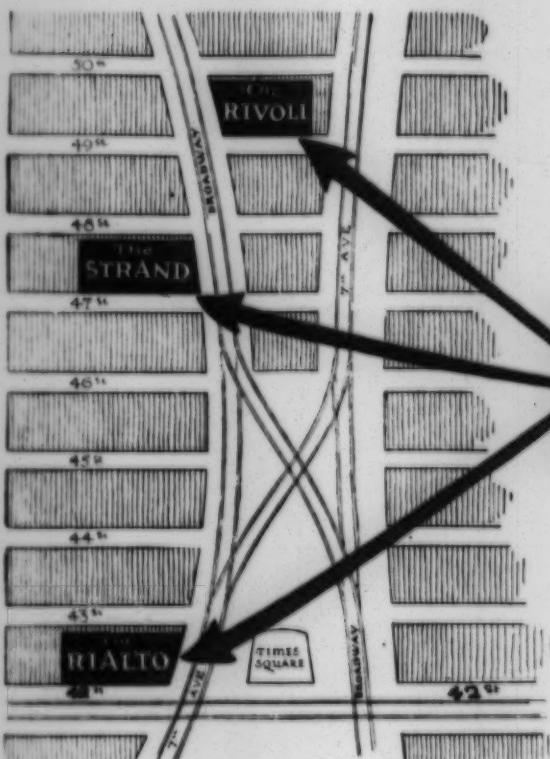


# DRAMATIQUE



DOROTHY GISH  
Star in Paramount Pictures

ADDED WAR TAX WILL DECREASE REVENUE



121  
WEEKS  
for  
*Paramount and Artcraft*  
Pictures

35  
Weeks for the rest  
of the Industry

## WHAT DOES LAWRENCE, KANSAS, CARE?

**I**N the year beginning September 1st, next, New York's three great moving picture theatres—The Rivoli, The Strand and The Rialto—will show 121 Paramount or Artcraft Pictures.

That leaves 35 features to be chosen from the productions of all the rest of the industry put together.

"What do I care?" asks Lawrence, Kansas.

By the features in those three theatres, New York judges the moving picture industry—decides whether moving pictures are worth while, whether they are essential, whether they are wholesome entertainment, whether they should be supported or ignored.

"New York's opinion means nothing in my young life," declares Lawrence, Kansas.

S. L. Rothapfel and Harold Edel, in choosing programs for their theatres, have a tremendous responsibility on their shoulders. In those three theatres, a few blocks apart, is decided the destiny of the entire motion picture industry.

What they show may not affect your theatre immediately, but, Lawrence, Kansas, these two men have the power to tear down or to build up the industry of which you are a part.

"Oh, say, that's going too strong," protests Lawrence, Kansas.

It is, is it? Read on, Lawrence, Kansas.

Suppose The Rivoli, The Strand and The Rialto showed questionable pictures or merely stupid pictures. It is these theatres that the greatest writers in the country attend. In these seats you find United States Senators and Representatives, club women, public officials from all parts of America—men and women who write and speak and make laws and whose influence is nation wide.

Within a very few weeks the influence of bad pictures would be felt in Washington, in Kansas City, in San Francisco. These

people would be asking pertinent questions. The motion picture would be on the carpet everywhere.

Mr. Rothapfel and Mr. Edel realize their responsibilities. They have performed splendid service for the industry in keeping before the eyes, not only of New Yorkers, but of the hundreds of thousands of visitors from all over the country, the very best in motion pictures.

Perhaps, Lawrence, Kansas, you do profit directly by this. Doubtless your leading merchant, in his trips to New York, has attended these theatres and has returned with new respect for you and your theatre. Doubtless he has boasted about you, telling his friends, "Why, they show the same pictures in Lawrence that they do in New York, and they show them just about as soon, too."

But that is incidental.

The big thing is that what *New York and its visitors* think about motion pictures, is vital to every person connected with the industry. The leaders of America attend The Rivoli, The Strand and The Rialto, and for the good of all of us they *must* see the best the industry affords.

Mr. Rothapfel and Mr. Edel, who realize the importance of their theatres to the industry, have chosen 121 Paramount or Artcraft Pictures for the year to come.

The way they rate the Famous Players-Lasky Corporation's productions is significant.

These men believe that the Famous Players-Lasky Corporation has earned the right to be the predominant representative of the motion picture industry in New York in the year to come.

Do you think they are right, Lawrence, Kansas? Of course you do. And you'll be guided to no small degree by what they do.

Thanks, Lawrence, Kansas, for your attention.



FAMOUS PLAYERS - LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK



# BIG STUFF

THE HOUDINI SERIAL IS THE BIGGEST THING OF ITS KIND EVER ATTEMPTED.

IT IS A MAMMOTH SERIES OF FIVE-REELERS CONDENSED TO TWO REELS EACH.

IT IS ACTION THRILLS, PUNCH, SUSPENSE AND HEART THROBS FROM TITLE TO TAILPIECE.

IT IS A MYSTERIOUS MYSTERY WITHOUT A PEER.

IT IS A FEATURE PRODUCTION IN EVERY SENSE OF THE WORD—EXCEPTING ITS LENGTH.

IT HAS THE GREATEST OF STARS—HOUDINI.

ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, Vice-President and General Manager

Temporary Offices:

729 Seventh Ave., New York City

**D R A M A T I C**  
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PUBLISHED WEEKLY

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Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Book a Vitagraph Serial Episode for Every Week in the Year!

**WILLIAM DUNCAN**

**"A Fight For Millions"**

Supported by an all-star cast including **EDITH JOHNSON** and **JOE RYAN**

is now smashing the records previously set by "The Fighting Trail," "Vengeance—and the Woman" and "The Woman in the Web."

Following are the definite Vitagraph Serial Release Dates Through October, 1919:

October 21, 1918—"The Iron Test," featuring Antonio Moreno and Carol Holloway—15 episodes.

January 27, 1919.—William Duncan in "The Man of Might" supported by an All-Star Cast including Edith Johnson and Joe Ryan—15 episodes.

May 5, 1919—New Serial, featuring Antonio Moreno and Carol Holloway—15 episodes.

August 11, 1919—William Duncan in a new serial, supported by an All-Star Cast, including Edith Johnson and Joe Ryan—15 episodes.

**VITAGRAPH** Albert E. Smith President

## B. F. Keith's Circuit

### United Booking Offices

(Agency)

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FOR BOOKING ADDRESS

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PALACE THEATRE BUILDING  
NEW YORK CITY

*A Picture That Lives Up To Its Name*



The  
**"EMBARRASSMENT  
OF RICHES"**  
by  
Louis K. Anspacker.

The First of a Series  
of Eight Happy Pictures

*STARRING*

**LILLIAN WALKER**

Directed by Edward Dillon · Picturized by Roy Sommerville

A MERICA'S most radiant comedienne in a quality production of irresistible charm, delightfully intermingled with forceful drama—a picture typical in the freshness of its appeal and the fascination of its plot, of the entire series of Lillian Walker productions.

**Distributed by the W.W. HODKINSON CORP.**

**Lillian Walker Pictures Corp.**  
501 FIFTH AVENUE, NEW YORK CITY  
LESTER PARK PRESIDENT



A defiant child often unnerves a punishing adult. A scene from "Till I Come Back to You" (Artcraft)



A domestic consultation in "The Glorious Adventure" (Goldwyn) with Mae Marsh as the figure to the right



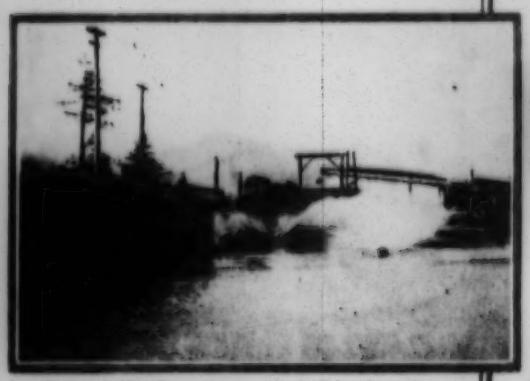
Roscoe "Fatty" Arbuckle in "The Cook" (Paramount) seems to have the upper hand in his quarrel with the rough person



Edith Storey in "The Silent Woman" (Metro) realizes the dramatic situation which confronts her



A dreaming moment for Billie Burke in a romantic scene in "The Pursuit of Polly" (Paramount)



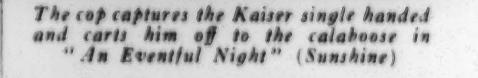
Robert W. Bruce's scenic "The Logging Drive" shows the breaking up of a log jam (Educational)



Oriental and Occidental contrast in "The Money Mad" (Goldwyn), with Mae Marsh as star



Emotion sweeps high in "The Death Dance" (Select) as Alice Brady listens to her ardent lover



The cop captures the Kaiser single handed and carts him off to the calaboose in "An Eventful Night" (Sunshine)



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AUGUST 24, 1918

## ADDED TAX WILL DECREASE REVENUE

**A**S president of the Shubert theatrical enterprises, proprietor and lessee of a vast chain of theaters stretching across the country and producer of a host of attractions, Lee Shubert is in an authoritative position to speak upon matters pertaining to the amusement industry. Thus it is that when he elects to discuss the effects of the proposed doubling of the war tax upon admissions his opinion carries great weight. The revenue which he pays annually to the Treasury from the present tax upon admissions to his playhouses amounts to a considerable sum and he is the employer of an army of actors, managers, mechanics, musicians and others essential to the presentation of theatrical entertainment.

And Mr. Shubert declares emphatically that the amusement industry will suffer to such an extent by the doubling of the tax upon admissions that not only will the managers themselves lose money, but the Government, instead of increasing its revenue from theaters, will find that the returns will be much less under the existing law.

"**T**HE attitude of managers in this connection is far from selfish," said Mr. Shubert to a MIRROR representative. "The patriotism of America's amusement purveyors can hardly be questioned when it is remembered how managers have co-operated with the Government in every possible way in the spreading of patriotic propaganda and in the furnishing of entertainment for the soldiers and sailors, and there is no class of men who will go further and do more for the great cause than they."

"The theater has always been a safety valve, a means of providing relief for people whose emotions are highly surcharged by the events of the battlefield. England, France and Germany appreciate this psychological fact and America, in the war between the States, recognized the value of the theater as an instrument of cheer and entertainment.

"But for the amusement men to be able to co-operate with the Government," Mr. Shubert pointed out, "it is necessary for them to be able to keep their houses open and to produce plays for presentation in them."

**M**R. SHUBERT said that if the admission tax is raised from 10 to 20 per cent, as is proposed, there is an absolute certainty that many productions will fail and many theaters will have to close their doors—some of them permanently.

"In this way an industry which has been declared essential by the Government will suffer greatly and will have to be curtailed, and the returns which the Government should have from it will be reduced.

"While theatrical entertainment has been given official approval, there is no doubt that it is a luxury in the sense that persons whose living expenses approximate their in-

### Lee Shubert Describes Attitude of Managers and Tells Why Doubled Tax on Admissions Will Reduce Income and High Priced Theaters Will Suffer

come will cease going to the theater, or seek cheaper forms of entertainment than they have been accustomed to before they will cut down on such necessities as food, clothing and housing."

**T**HE manager declared that the great advance of prices in all directions leaves the average citizen with even a smaller margin for expenditure upon amusements than before even under the most favorable conditions.

"If in the future people are compelled to pay double the tax that is now collected whenever they go to the theater, the high class houses are sure to suffer. The present ten per cent tax on a \$2 ticket yields the Government 20 cents. Those persons who are accustomed to sitting in an orchestra seat do not care to go upstairs. When they have been in the habit of going to dramatic houses, if the tax makes it prohibitive for them to occupy their usual seats, they are much more likely to go to a picture theater where they can sit on the ground floor for 50 cents, than they are to go upstairs in the regular theater at \$1 or \$1.50.

"**T**HUS, while the Government at 10 per cent gets twenty cents from such people, at 20 per cent it would only receive ten cents if those same people changed from the regular theater to motion pictures.

"That such would be the case in thousands of instances there is no doubt, because many such cases have come to notice even when the tax is only 10 per cent."

Mr. Shubert said that some newspapers, commenting upon the proposed tax and its effect upon the amusement business, declared that if the theater managers would sell tickets to the public direct, at the box office at advertised prices, there would not be a decline in business.

"Most of the managers in New York," Mr. Shubert pointed out, "and I am certainly speaking for my firm when I say this, are more anxious than the public to have the middlemen eliminated entirely. We have tried on many occasions to do away with them, but without any success, as there does not seem to be any law which prevents them from doing business. There are no 'middlemen' in any cities except New York and Chicago to whom the public pays more than the box office price for seats, so the increase in the tax would keep a great many people away from the higher priced theaters and drive them to the cheaper houses, reducing the volume of business in the higher priced theaters, and thereby lessening the revenue which the Government derives from these houses."

**I**N the meantime the managers are arranging details of a campaign to prove to the Administration that an excessive tax will compel the theaters to close and thereby will eliminate automatically a great source of revenue to the Government.

### DRAMATIC MIRROR

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FOUNDED 1879

# THE MIRROR

LOUIS R. REID, Managing Editor

## Strong and Concerted Ac- tion Necessary to Save Theaters from Tax Burdens

**A**N interview with Lee Shubert in relation to the increase in the tax upon amusement admissions which THE MIRROR publishes this week bears out convincingly what has been the contention of this paper from the time since the new levy was proposed. Mr. Shubert states with the fine authority which is his by reason of his important position in the amusement world that the contemplated measure would decrease instead of increase the revenue derived by the Government, that people under present conditions will not be able to afford the entertainment which is so essential to their welfare in times of stress.

Mr. Shubert has paved the way with his vigorous and timely opposition to the imposition of further burdens upon a loyal and large revenue-paying industry. THE MIRROR's reiterated cry, "Save the Theaters," is being echoed throughout the length and breadth of the amusement world.

Only strong and concerted action, however, will save the theaters. Therein lies the duty of every man and woman who depends upon the amusement industries for a livelihood. Their intense love of country indicated in innumerable ways during the past year will be of little practical value if they are deprived of any further usefulness. They must act, and act at once, if the greatest disaster which has ever threatened the amusement industry is to be avoided.

## Proposed Operation of Film Theaters by Hungary May Be Precursor of Similar Inno- vations Here

**T**HE introduction into the Hungarian Parliament of a proposed law to place all cinema theaters in Hungary under communal and civic control, so that the accruing revenue may be devoted to public needs, is certain to have come to the attention of the administration of this country. That the seed of suggestion planted in such constructive minds as President Wilson's will burst its hull and develop into a fruitful growth of many and far-reaching arteries is by no means a chimerical view.

With the crisis now obtaining there are many advantages to be found in such an arrangement. In Hungary the prime idea is to give the communities and cities control of revenue, so that the surplus may be applied to public needs.

This, of course, would remain the fundamental consideration in case this country should take any action toward an equitable seizure of picture houses, or theaters in general, but there is a peculiarly important incidental advantage to the country and its *esprit de corps* in such action. Always the problem has been to reach ALL of the people at a time when a measure of national significance has come to the fore. Tone of voice always outweighs tint of ink. But with only one or two halls of convention size available for public speakers, rather than a chain of such halls, the problem of TALKING to the people in toto has been an unsurmountable one.

Now, these privately controlled theaters—what a factor they could prove in this direction! In times like these, when the preservation of ideals and the tents of democracy come first, what manager could object to such an arrangement, with the Government naturally safeguarding his holdings and insuring him the subsistence he derives from his business. As in the case of the railroads, it would probably eventuate, in a development of the sort described, that the men now at the head of the business would be made officers of the national government, with the control of the theaters in their care.

What is not probable in times of war? And who can gainsay that a change in the order of things, like a vacation, will not rejuvenate the blood and make it course all the more sturdily when men again turn thoughts wholly and whole-heartedly to the affairs of peace?

\* \* \*

## How About Your Partner While You Are at the Front, Mr. Headliner?

**H**AS anyone ever stopped to think of the plight of the feminine equation of long-standing vaudeville combinations broken up by the draft?

What will these women, so gifted in one particular direction, but totally untrained and temperamentally unfit for any other work, do to keep the wolf from the door until Fate returns to them their artistic helpmates or they have adapted themselves to new partners, or developed into "single" drawing cards?

An established team in vaudeville is the result of "growing together," as it might be termed. There is a fine understanding, a fine weighing of artistic values between the two, developed through the years. They work with abandon and spontaneity only because of this almost instinctive co-operation—and that is the quality that makes them ring true to the audience and win the acclaim that spells success. The hard work of years, endless experiment, almost heart-breaking toil are back of these combinations, and the woman in the act has shared the burden in equal measure with the possibly more sturdy male.

In the domestic world, a husband is summoned to war. A certain proportion of his pay goes to the wife, to live on and to sustain the household during his absence. Would it not be a fine mark of appreciation—and good business—for a vaudeville headliner going to war to have the Government set aside for his artistic spouse, so to speak, a certain proportion of his pay, so that she may weather an uncertain period? With the insatiate demand bound to set in after the war for talent to supplant the voids on many stages throughout the world, would it not be a satisfying thought for the headliner at the front to know that directly hostilities cease he will be back in his beloved field, with his partner waiting for him, with short rehearsals in prospect—and immediate engagements?

In the long run it pays to be unselfish.

## LOYALTY AND LAUGHTER



Richard Barbee and  
Regina Wallace are  
confronted with the  
great crisis in their  
lives in "Friendly  
Enemies"



Evelyn Varden, Carl  
Sauerman and Blanche  
Yurka in "Allegiance,"  
forget for the  
moment national  
affairs



Billy B. Van as the pseudo  
Bishop in "The Rainbow  
Girl," jollies the elderly  
spinsters

## MANAGERS WORRIED OVER TAX RAISE

Outlook Dark and Lesser  
Ones Are Shutting Up Shop

Managers plainly are worried over the financial prospect of matters theatrical for the coming season, according to reports from all branches of the industry. And what with the proposed doubling of admission taxes, the increased rates of transportation, and the expansion of the draft age, no one will deny that they have something to worry about.

But no one doubts for a minute that they will so adjust themselves that they will be ably qualified to cope with the situation. Everything at the present time, however, is rather complicated, and while the more prosperous of them may be able to withstand the added strain on their resources, the days look dark indeed for the smaller organizations. Already several of them have been obliged to discontinue their activities and pack up their belongings for another day as an immediate effect of the high rates prevailing on the railroads.

If the admission tax is increased according to the present schedule, it will have a direct effect on the theaters of all sorts and conditions.

But whatever the immediate future holds in store for theatrical concerns, there is no denying that theatrical managers are looking pretty glum these days, and that finances are by no means a favorite topic with the most altruistic of them.

Ligon Johnson, attorney for the managers' association, is now in Washington conferring on the tax situation.

## HIGHER PAY FOR STAGE MECHANICS

Increase of \$5 Per Week  
with Pullman Fares Paid

Negotiations which have been pending for some time between the United Managers' Protective Association and the International Alliance of Stage Employees and Moving Picture Machine Operators have resulted in an increase of pay for all classes, to be effective August 18.

The increase practically amounts to \$5 weekly per man, with the gain proportionately larger where sleepers are considered. Heretofore a number of managers furnished sleepers.

The alliance continues its yellow report card system, but agrees that the penalty attached should be removed.

Traveling crews will abide by the new notice of cancellation whereby the manager of the company must give notice of closing of the show by the form used.

Burlesque shows and vaudeville acts must also pay the increase and provide for the sleepers.

Representing the workers in the conference were L. G. Dolliver, assistant international president, assisted by William F. Canavan, first vice-president, St. Louis; Vice-Presidents Richard J. Green, Chicago, and S. B. Newman, Salt Lake City.

Upon receiving the increase the alliance sent out an "official communication" to all the affiliated locals, setting forth the minimum wage for all classes, and also the new form of contract to be used.

## ON THE RIALTO

BROADWAY expected a large casualty list among the current plays from the excessive heat of last week, but on Saturday night along the entire front, from Thirty-ninth Street to Columbus Circle, not one attraction could be recorded as "missing." The cohorts of Cain's cool mausoleum held out beckoning fingers to those productions which had given indications of inability to stand the heat, but not an attraction succumbed. Managers, actors, ushers, stage hands and press agents continued at their posts in the great amusement drive now in progress, though the press agents missed an opportunity when they did not advertise their theaters as cooler than the street or the home.

THERE is considerable conjecture as to the identity of the backer of "Mother's Liberty Bond." One report has it that a prominent Wall Street banker provided the necessary funds for its production, while another is to the effect that a Long Island farmer, desirous of being patriotic in an original way, supplied the wherewithal out of his savings of long—and frequently hard—years. It is said he believed that the play would stimulate others to a fervent love of country.

But in stimulating patriotism in this way he neglected to call in the first essential—Art—art of acting and playwriting, according to the critics. "Mother's Liberty Bond" closed Tuesday night.

SPEAKING of financial backing there is Raymond Hitchcock, accumulator of a tidy fortune with the first "Hitchy-Koo," loser of a tidy fortune with "Let's Go" and the Fulton Theater and holder-of-his-own with the second "Hitchy-Koo." The comedian has discarded his ledgers and files and hereafter will permit Klaw and Erlanger and Florenz Ziegfeld, Jr., and Charles Dillingham and their numerous associates to figure his accounts and pay the bills.

LOUIS MANN already is displaying apprehension that the New York run of "Friendly Enemies" will not last two years and that the edict of the War Industries Board against pleasure automobiles will prevent him from buying his second car of this season. "You'll be the richest actor in New York in two years with the long engagement ahead of you," a friend remarked to Louis the other day.

"The play'll never last two years," replied the comedian.

"Why not?"

"Because there will be so many road companies appearing in it that people coming to New York will have seen it."

All of which might make Sam Bernard and A. H. Woods declare that some men simply cannot be satisfied.

REMEMBER William J. Wilson? The stage director who used to stage the Hippodrome shows during the Shubert regime at the big house? He is coming back to America early in September after a long and unusually successful absence in London. But he is not coming for pleasure or even to renew old acquaintances particularly. Rather his mission will be to prepare the production of "Boccaccio," an elaborate spectacle founded upon tales from the "Decameron."

IT is not certain that "Boccaccio" will be the final title of the production. The name of "Decameron Nights" is under consideration and may be selected. Burton has been done. Now comes Boccaccio. Where is Balzac? And the Droll Stories?

THE LONDON success "The Maid of the Mountains" will not be seen at the Century after all. Elliott, Comstock and Gest have transferred the booking to the Casino, overlooking the valleys and undulations of Broadway. What is to be presented at the Century is the question now perplexing the theatrical reporters? We hazard a guess that it will be "Aphrodite," the French spectacle which Morris Gest has obtained for American production and as a means of winning further public praise for enterprise from father-in-law David Belasco.

BASEBALL chroniclers have raised the cry of discrimination in the ruling of Provost Marshal General Crowder that ball players come under the "work or fight" order. They state rather clamorously that baseball players belong in the same category as actors—public entertainers—and that their continuance at their chosen profession is essential to the maintenance of morale. But they overlook the fact that a line must be drawn somewhere between business and sport, between age and youth.

## DRAMATIC MIRROR

### WHO WILL BE MATINEE IDOLS THEN?

Shall John Drew and William Gillette Return to Lover Parts?

There is considerable speculation in the realm of the drama as to just what managers are going to do in the event of the threatened shortage of actors which will result should the proposed expansion of the draft actually become a reality. If the draft age is extended to include men between the ages of eighteen and forty-five, actors will be at a high premium within the next few months.

As a whole the men of the profession have married women who also are members thereof, and as the wives are thus rendered independent of their husbands for financial support the Government has decreed that valiant thespians within the age limit shall take up their guns and go to war. And undoubtedly in the near future large numbers will bid farewell to grease paint and make the acquaintance of a generous supply of elbow grease.

But what is the patient public going to do in the absence of their petted juveniles and handsome leading men? Will the perennially youthful John Drew stoop to dropping pretty nosegays at his sweetheart's dainty threshold? Shall William Gillette unsheathe his sword to protect a maiden's honor? Or must the matinee idol lie dormant until the war is over and the boys come home?

What sort of plays are going to be in vogue and who shall they get to act them?

These are not the least of the troubles that beset theatrical managers these days, but perhaps matinee idols are not necessary at a time when nearly every maiden has a hero of her own "over there."

### Theatrical Reserves Meet

Col. E. F. Albee, of the Theatrical Unit of the Police Reserves of the New York Police Department, presided at a meeting of the officers of the organization at the Amsterdam Opera House, at which the annual police field day at Sheepshead Bay was discussed. After the meeting the members drilled.

About five hundred men prominent in the theatrical district have enrolled in the unit. Uniforms have been ordered. It is the ambition of Col. Albee to recruit a full regiment before New Year's Day.

Lieut.-Col. Henry W. Savage is a tireless worker in the interests of the Theatrical Unit and devotes much time daily to the work of organization. Among the new officers is Major Lee Shubert, who is taking up the work with enthusiasm.

### For Convalescent Soldiers

The Messrs. Shubert have arranged to set aside a certain number of seats at the Tuesday and Thursday matinees of the Winter Garden for convalescent soldiers. The move is one worthy of emulation by other managers. If there is one class of defenders of one's country entitled to consideration beyond another, it is the one that has already made its sacrifice.

## THEATRICAL NEWS OF THE WEEK

**Hippodrome and "Everything" in Irving Berlin to Write Musical Shape to Open Soon**—Charles Dillingham says the Hippodrome and its new spectacle, "Everything," will be ready for the public on Aug. 22. The various units which have been rehearsing at the Sixty-Ninth Regiment Armory and on various stages are assembling daily on the Hippodrome stage for dress rehearsals under the direction of R. H. Burnside. This year's pageant consists of three acts and fourteen scenes.

Among the top-notchers are De Wolf Hopper, Houdini, Belle Story and Charles Aldrich, while vaudeville is contributing Bert Levy, Earl Reynolds, Nellie Donegan, the El Ray Sisters, Helen Reynolds, Inez Bauer, the Three Yoscarys, the Musical Johnsons, Willie Weston and Billy Pandor. The comedians, clowns and dancers present a formidable array, including the best in each line.

A dozen of America's foremost composers and lyric writers, including Lieut. John Philip Sousa and Sergt. Irving Berlin, have collaborated with R. H. Burnside.

**First Showing of "Under Orders" Put Off a Week**—"Under Orders," which was to have been presented at the Eltinge Theater this week, has been postponed for a week. It began a week's engagement in Washington Sunday.

**One Dollar Admission to Prevail at the Riviera**—The Shuberts will charge \$1 top price for their attractions to be presented at the Riviera Theater, at Broadway and Ninety-seventh Street, the same rate that is in vogue at the Standard, which is near by. There is much speculation whether the new venture will in any way interfere with the business that is transacted next door at the Riverside, where the same price is charged for Keith's vaudeville attractions.

**Charles Frohman, Inc., Has Complete Cast for "Humpty-Dumpty"**—Engagements have been completed for the cast of "Humpty-Dumpty," the new comedy by Horace Annesley Vachell, in which Otis Skinner is to appear this season under the management of Charles Frohman, Inc. The members of the company, which is now rehearsing at the Empire Theater under the direction of Iden Payne, are Elizabeth Risdon, Beryl Mereer, Maud Milton, Ada St. Claire, Ruth Rose, Fleming Ward, Morton Selten, Robert Harrison, William Eville and John Rogers.

**Fulton Theater to Reopen in September with "The Yellow Streak"**—The Fulton Theater is to reopen next month under the management of Oliver D. Bailey with a war play, "The Yellow Streak." William Ingersoll, Ralph Kellard, Elmer Grandin, Ray L. Royce, Leo Lindhard, John Terry, Evelyn Carter, Carrington, Lily Cahill and Harry Sherwood will be in the cast.

Sergt. Irving Berlin is rehearsing here in town his company of soldiers which is to present "Yip Yip Yaphank" next week at the Century Theater. Charles Dillingham dropped in to look on and listen. The Sergeant stopped the rehearsal long enough to give Mr. Dillingham a treat by having his boys sing some of the songs of the production. The manager was so favorably impressed that he forthwith made arrangements with the boss of the show to write the book and lyrics for a revue to be produced next season under Dillingham auspices by professional talent.

**Additions Made to Brady Cast**—Russ Whytal, John Warner, Isabelle Lamont and Robert Vaughn have been engaged to support Alice Brady in "Forever After."

**Jake Rosenthal Announces Bronx O. H. Opening**—Cohan & Harris' big outlying money-maker, the Bronx Opera House, will open its sixth season as a purveyor of Manhattan attractions at halved admission fees on August 30. J. J. Rosenthal, the manager, has supervised the work of re-decoration, and the house will present a new appearance when the first night audience gathers to see Mary Ryan in "The Little Teacher," presented at the Playhouse last season. Maurice Silverstein, as usual, will wallow among the wampum in his official capacity as treasurer.

**Cort Theater to Open on Labor Day**—"Fiddlers Three," an operetta by William C. Duncan and Alexander Johnstone, will reopen the Cort Theater on Labor Day. The piece will introduce to the lighter form of opera in this country Tavie Belge, a Belgian prima donna. Others in the cast will be Thomas Conkey, Louise Groody, Josie Intropodi, Echlin Gayer, Henri Leone, Hal Skelley, Antonio Salerno, J. M. D'Agostini-Rogati and Hazel Kirke.

**Morris to Have Four Road Companies**—William Morris will take up legitimate producing in earnest this coming season. His present plans comprise four road companies, the first of which will play "A Fat Chance," a comedy by Jack Lait. Sophie Tucker will be the star, and the Arnaut Brothers and Cleo Gascoigne have also been engaged. Julian Eltinge has been secured for the second of the attractions, it is said, and an "extravaganza" company also is being formed.

**Payne Company Opening at the Belmont Theater**—The B. Iden Payne Company will inaugurate its term at the Belmont Theater on Sept. 9, when "Economy," a new comedy by Theresa Helburn, will be produced.

"**Wigs by Hepner**" at the Front Leon Errol Director and Producer for H. H. Frazee—Leon Errol has put into rehearsal the new Nora Bayes musical production, which he will direct and produce for H. H. Frazee. He expects everything will be in readiness for the scheduled opening on August 27 in Trenton. After a week each in Baltimore and Washington the production will be brought to New York. The writers of the play are A. Baldwin Sloane and Harry B. Smith. Supporting Miss Bayes will be Hal Forde, Irving Fisher, Florence Morrison, William Kent, Mercita Esmonde, Lew Cooper, Al Fields and G. W. Ashley.

The chorus will be made up of ten girls only, in line with Mr. Errol's preference for "intimate production," with every member of cast and chorus featured. It is said he selected the girls not for faultless features, not because they were "under twenty," but for intelligence.

**Eleanor Gates' "Phoebe Pretends First for Philadelphia**—"Phoebe Pretends," a comedy by Eleanor Gates, will have its first performance on Labor Day at the Broad Street Theater, Philadelphia. In the cast will be Robert Lowe, Diantha Patterson, Lois Bartlett, Harriet I. Mendel, Helen McDonald, Lettie Ford, Frank Andrews, Lionel Adams, Mabel Frenyear, Sallie Bergman, Marcia Harris and Edward S. Forbes.

**Clarksburg House Opens Aug. 28**—The Opera House, in Clarksburg, W. Va., will have its official opening Aug. 28 with Richard Carle in "Furs and Frills." An early September attraction will be "Out There." The Robinson Grand will play the Shubert attractions. Clarksburg has been one of the best one-night stands in the past. It is not known what result two houses will have. The Opera House is best located, but the Robinson Grand has the present standing.

**Mme. Petrova to Desert Screen for Legitimate Stage**—After completing a long tour in which she accelerated the sale of War Savings Stamps, Mme. Olga Petrova is resting at her Great Neck home. She is contemplating a return to the stage this fall in "The High Altar," a play she wrote in collaboration with W. E. Roberts, an English author. Some managers have been considering the play, but Petrova intends to produce it herself if she cannot find a producer who will meet with her ideas of how her work should be staged.

**"Light of Asia" May Come to New York**—"The Light of Asia," with Walter Hampden, Mabel Moore, Margaret Loomis and Ruth St. Denis, has closed its run at the Theosophical Society's Krotona Stadium, Los Angeles. Good business was reported all through the run.

**Stewart Walker Players to Open Pittsburgh's Pitt Theater**—William Moore Patch, managing director of the Pitt Theater, Pittsburgh, has announced that the opening attraction for the season will be the Stewart Walker Players in Booth Tarkington's comedy, "Seventeen," which will have its initial production on Monday afternoon and evening, September 2. The Players will be at the Pitt for two weeks, then will follow Rock and White in a musical play under the management of Comstock, Elliott & Gest. The Pitt will only offer attractions this season that are booked exclusively by the Messrs. Shubert. Thomas V. Bodkin will be the house manager.

**"Kiss Burglar" Reassembles for Tour**.—Rehearsals of the No. 1 company of "The Kiss Burglar" have begun under the direction of Paul Dalzell and Leo Merriman. The organization will go out on schedule time with an entirely new equipment of scenery and costumes. Atlantic City, on Labor Day, will see the opening performance of this company.

**"Charley's Aunt," in New Garb, to Tour Country**—Louis Miller and Felix Risser are reviving "Charley's Aunt," giving it an entirely new production and a full line of new paper. Rehearsals are already under way. In the company are Bert Robinson, Ian Keith, Eric Dressler, Charles Canfield, Frank I. Frayne, George A. Cameron, Therese Meehan, Mildred Foster, Polly Griffin and Valleaux Elliott. The season will open at Newport News on Monday, September 2.

**Only First Class Attractions Will Draw in Cincinnati**—Manager C. Hubert Heuck, of the Lyric Theater, Cincinnati, is planning to show best Broadway plays during the coming season. "The old idea that inland cities will fall for anything at all has passed into the discard," he says. "If we want to take in the money at the box office it will be necessary to show the best things by the best companies. No second or third companies will go and no liberal sprinkling of substitutes in an otherwise original cast will be tolerated by the public when they have to pay two dollars for a seat and a forty-cent war tax."

**High Transportation Rates End Tour**.—The high rate of transportation is already making itself felt in the theatrical world, and more than one traveling company has been obliged to discontinue their activities owing to the increased cost of railroad fares. A company of minstrels started gaily on their route some time ago, but last week it was reported that they had been unable to stand the increased expenditure and had been obliged to "give up the ghost." The company had been using its own sleeping car, when all of a sudden the management faced a charge of an extra 50 cents per person for each individual occupying it when making a move, and not being able to stand the additional strain on their financial resources the company disbanded.

**"Central" is Finally Selected as Name of Shubert House**—The Shuberts announce that in spite of a search instituted by them previously to the adoption of the name "Gotham" for the new theatre at Forty-seventh Street and Broadway, they have since learned that there are two theatres by that name, one in Brooklyn and one in Harlem, both moving picture theatres, and they have, therefore, been compelled again to find a new name for the new theatre. They have finally chosen "The Central" as the final name for the new house, which is ready to open in three weeks.

**Veteran American Troops Entertained at Winter Garden**—Fifty American soldiers who have seen service in the trenches for one year, who were all gassed and sent back to New York to be cured, were among the guests of the Shuberts at "The Passing Show of 1918" at the Winter Garden last Tuesday. This was the first time, it is said, that these boys were allowed out since they have been sent back, special permission having been procured from Washington. After attending the matinee they were entertained at dinner at the Lambs Club by George V. Hobart. The boys are ready for embarkation to go back to the front.

**Chorus Men a Minus Quantity in New Dillingham Show**—Charles Dillingham has decided to employ no chorus men in the new musical show jointly starring Julia Sanderson, Joseph Cawthon and Clifton Crawford. In place of the twelve chorus men the authors provided for Mr. Dillingham has engaged a dozen Amazonian beauties who will probably satisfy the audience as well as would an equal number of male help.

**Savoy and Cook to Be in John Cort's "Listen Lester"**—Savoy and Cook have been engaged by John Cort as the principal comedians of the new farce, "Listen Lester," to be produced in September. It formerly was called "Mademoiselle Flirt," and was written by Harry Cort and George Stoddard.

**Mitzi to Open in "Head Over Heels" on August 29**—Henry W. Savage announces that Mitzi will open at the George M. Cohan Theater on Thursday, Aug. 29, appearing as a little Italian acrobat in the musical play "Head Over Heels," the book and lyrics by Edgar Allan Woolf and music by Jerome Kern. This attraction will complete its three months summer run in Boston the Saturday previous.

**A. W. Dingwall Left \$1,000,000**—The will of Alexander W. Dingwall, the theatrical manager, was filed for probate in the Surrogate's Court Tuesday by his attorney, Jesse Grant Roe, of 128 Broadway.

The Actors' Fund of America is given \$2,000.

The estate left by Mr. Dingwall is about \$1,000,000 or more in real and personal property, and his will, executed on October 13, 1913, was signed in the presence of Leon Laski, a theatrical lawyer of 315 West 115th street, and Frank McKee, who resides at 170 West Seventy-third Street.

#### Prizes Offered for American Plays

—Annual prizes are offered by the management of the Henry Jewett Players at the Copley Theater, Boston, for plays by American writers which are especially adapted to the needs of that organization. The success of the war-time drama, "Inside the Lines," by Earl Derr Biggers, which the Jewett Players first produced, suggested the prize offer.

#### Mr. Mantell to Tour England

—According to information the London Referee gleaned from a letter of Percy Burton, now general manager of Robert B. Mantell, the famous tragedian, who is now in Peru with Mr. Burton, plans to make a tour of England.

#### Decision Gives K. & E. Rent for Theater Withheld

—When the coalition of managers who control the Knickerbocker Theater tried to collect \$5,400 rent from Harry A. Aitken, who rented the theater in August, 1916, and turned it over to the Triangle Film Corporation, Aitken filed a counter-claim for \$22,650, to which extent he said he had been damaged by being deprived of the use of the theater during a period of redecoration and alterations. The case was carried to the supreme court by the managers, comprising the firms of Charles Frohman, Inc., Alf Hayman and Klaw & Erlanger, and a decision in their favor has just been rendered.

**"Why Marry" Starts on Tour**—Nat Goodwin, Edmund Breese, Ernest Lawford and the other members of the "Why Marry?" company left Wednesday morning for Denver, where on Aug. 19 they inaugurate a tour booked for two years.

**"Yip, Yip, Yaphank" Ready at the Century**—All is in readiness at the Century Theater for the big Camp Upton show, "Yip, Yip, Yaphank," which will open a limited engagement of six nights and two matinees beginning August 19. The cast of 250 soldier boys from Camp Upton is accompanied by a band of ninety pieces. All of the performers in the show have been detailed by Major General J. Franklin Bell to take part in this performance and have been constituted a separate battalion for this purpose.

The words and music of "Yip, Yip, Yaphank" are by Sergeant Irving Berlin, who has written a big military revue on camp life. There are twenty-two musical gems in the show, which is in ten scenes showing various phases of soldiering. Most of the performers are amateurs who have been drilled by Sergeant Berlin, aided by Private Will H. Smith, and a great many will appear as show girls.

#### Theaters Opening in Boston

—One by one the theaters are opening in Boston and although it is only the middle of August, a fortnight more will see the season of 1918-1919 in full swing. On Aug. 19 the Park Square opens with "Parlor, Bedroom and Bath." Florence Moore heads the company. "Maytime" is doing a good business at the Shubert, and "Oh, Lady! Lady!!" pleases at the Wilbur. Mitzi and her company in "Head Over Heels" are breaking records at the Tremont.

#### Cohan to Write Play for Olcott

—George M. Cohan is preparing to write a play for Chauncey Olcott. Two years ago Cohan wrote "Honest John O'Brien" for Olcott, but the play did not prove a success, and the actor commissioned Rachel Crothers to write a play. It was in Miss Crothers' comedy that Olcott appeared at the Fulton Theater here last spring. Now the actor is again desirous of playing in a comedy by Cohan.

When the Olcott play is finished Cohan will devote himself to his dramatization of Gelett Burgess's story "Mrs. Hope's Husband," which was announced something more than a season ago.

#### "Mother's Liberty Bond" Closes

—"Mother's Liberty Bond," which opened at the Park Theater last Friday night, has been withdrawn. The play, part of the proceeds of which were announced to go to the Sun Tobacco Fund, ran for only three performances. The house was dark on Monday night because, it was said, two mechanical airplanes used in the play were wrecked in a try-out and Edward Mackay and Charles Stevens, two members of the cast, were slightly injured. It was said that performances would be resumed on Tuesday night, but the theater was not opened.

#### A. H. Woods to Have Three Premieres Here This Week

—A. H. Woods has three metropolitan premieres during the week. On Tuesday evening at the Eltinge Theater he presented "Under Orders," which has Shelley Hull and Effie Shannon as its entire cast. On Wednesday evening he presented Marjorie Rambeau at the Republic Theater in Roi Cooper Megru's "Where Poppies Bloom." In the cast with her are Pedro de Cordoba, Lewis Stone, Percival Knight and Will Deming. At the Harris Theater on Friday his production is "Why Worry?" which has Fannie Brice as star.

**Jolson to Appear at Century in "Sinbad" on Sept. 2**—Al Jolson will appear at the Century Theater on September 2 in his Winter Garden offering, "Sinbad," for a limited engagement. This is the first time that a Winter Garden production has ever played at the Century.

**Skinner Selects Buffalo for Premiere of "Humpty-Dumpty"**—The Charles Frohman company has booked Otis Skinner in his new play, "Humpty-Dumpty," to open for the first time on any stage at the Majestic Theater, Buffalo, beginning Labor Day, Sept. 2, at Mr. Skinner's own request. Mr. Skinner gave his first performance of "Mister Antonio" there two years ago. Buffalo theatergoers were enthusiastic in their approval of that play. So when the question came up as to the place for the first performance of "Humpty-Dumpty," Mr. Skinner insisted upon the selection of Buffalo.

**"Daddy Long-Legs" on Tour**—In Halifax on Monday night "Daddy Long-Legs" began a tour that is to take it to the Pacific Coast and back. Edna Walton and Robert Phillips play the two principal roles this season.

## NEW STAGE PRODUCTIONS IN REVIEW

### "The Blue Pearl"

A comedy drama in three acts by Anne Crawford Flexner. Produced by the Shuberts at the Longacre Theater, Aug. 8.

Rolling Chair Boy.....	E. H. Bender
Wilfred Scott.....	William David
Angelica Topping.....	Dorothy Klewer
Hooper McHugh.....	G. Oliver Smith
Mrs. H. Augustus Topping.....	Annie Hughes
Major H. Augustus Topping.....	J. Palmer Collins
Holland Webb.....	Orlando Daly
Sybil Kent.....	Julia Bruns
Laura Webb.....	Grace Carlyle
Stokes.....	Hubert Druse
Stephen Drake.....	George Nash
Alexander Petrofsky.....	Charles Angelo
Madame Petrofsky.....	Yolande Duquette
Footman.....	Lyman Fink
Penrose Kent.....	Perce Benton
Ellis.....	Frederick Kaufman
Monahan.....	H. B. Tisdale
Mason.....	Thomas Borden
Mrs. Coombs.....	Amelia Hendon

"The Blue Pearl," which was presented at the Longacre Theater last week, develops into another of those mystery dramas which never fails to please a public that loves to have something to puzzle over.

Anne Crawford Flexner has given an original twist to the opening of her play. It takes place on the boardwalk at Atlantic City, where a wheel chair, a couple romantically inclined, and the murmuring of the sad sea waves are the chief elements of interest. But once this novel scene has gone the way of all prologues, the play settles down into the unraveling of a rather complicated mystery.

It is rather reminiscent of "The Thirteenth Chair" with its suggestion of hypnotism and its minute proceedings in the discovery of the guilty person who really committed the crime, but it is a reminder, that is all. On the whole, the new Shubert play contains all the ingredients of success. It is for the most part original, well balanced, and the suspense is maintained consistently to the very end.

### THE "PAST SET" PICTURED

It deals with rather a fast set in this little town of ours, which has plenty of room for sets with all kinds of standards. These particular people have rather a loose way of living that leads them into difficult situations upon occasion. The interest centers around a young wife whose recreation consists of entertaining musical celebrities at her well ordered home, but whose husband spends his odd moments in the society of other ladies, one in particular with which the play is concerned.

He gives her a rare gift, a blue pearl, which mysteriously disappears at an impromptu seance after one of the wife's social functions. Suspicion centers upon each one of the guests for their various personal connections with the gem, and had it not been for the assiduous inquiries made by Stephen Drake, the police commissioner who incidentally has a whole souled admiration for his long suffering hostess, the blue pearl might have disappeared forever and a day. But it turned up obligingly in the last act with no harm done,

but if inference be correct, with a great deal of happiness for two persons who otherwise might never have hoped for it.

The general excellence of the cast is an outstanding feature of the production. George Nash, as the gentleman policeman, is as suave and as capable a custodian of the city's peace as could be asked for. He has a great deal of charm and natural dignity which is a rare and a delightful combination. Julia Bruns shows what an attractive thing a well bred adventuress can be, and she gave a vivacious and intelligent performance.

Grace Carlyle played the role of the injured wife with a dignified simplicity, while some delightful comedy was supplied by Oliver Smith as a well meaning Englishman and Annie Hughes as an energetic spouse. Orlando Daly overacted a trifle upon one or two occasions, but his performance on the whole was very fine.

### "Three Faces East"

Drama in a Prologue and Three Acts, by Anthony Paul Kelly. Produced by Cohan and Harris, at the Cohan and Harris Theater, Aug. 13.

Kugler.....	Joseph Selman
Helene.....	Violet Heming
Colonel Von Ritter.....	Fred J. Fairbanks
Captain Luchow.....	Otto Niemeyer
George Bennett.....	Charles Harbury
Lieutenant Arthur Bennett.....	Frank Westerton
Valdar.....	Emmett Corrigan
Thompson.....	Herbert Evans
Mrs. George Bennett.....	Marion Grey
Dorothy.....	Grace Ade
Miss Risdon.....	Cora Witherspoon
Hewlett.....	Harry Lambert
Yeats.....	Frank Sheridan
A Fugitive.....	David L. Leonard
Lieutenant Frank Bennett.....	William Jeffrey
Nurse.....	Mary Irene Mack

Cohan & Harris inaugurated their regular season Tuesday night at the Cohan and Harris Theater with their production of "Three Faces East," a new and mystifying effective play of the secret service. The work is by Anthony Paul Kelly, a newcomer in the realms of the spoken drama, although in the screen world he is well and widely known.

The new play develops the author's striking keenness in clever character analysis and splendid ingenuity in the entanglement of his plot, which has to do with a band of international spies, and the story relates how the machinations for the overthrow of three governments were foiled by the brilliant work of a "master" detective, who moves through three acts of the play, his identity being disclosed simultaneously with the thrilling denouement at the very end.

The play is of very tense moment in which political intrigue and personal revenge run counter and contains a curiously interesting love story. The scenes are laid in Berlin and London. A prologue presents the information that the secret service of Germany is about to send a spy to London, where another of the

plotters has been at work since the beginning of the war.

A girl is sent from Berlin by U-boat to Irish shores and thence to the home of a new English cabinet minister, as a Belgian refugee, where she meets a butler—her confederate—and both plot to undermine the home and professional career of the cabinet minister. The deafening roar of a London air raid and other effective war incidents aid to heighten the interest.

Of course, the butler turns out to be Boelcke, the German master mind, while the girl is the English spy who outwits him.

The cast is one of excellence and includes Violet Heming and Emmett Corrigan, who share the honors in visualizing the principal roles, receiving splendid support from a carefully chosen interpreting company of players that includes Fred J. Fairbanks, Otto Niemeyer, Charles Harbury, Joseph Helman, Frank Westerton, Herbert Evans, Harry Lambert, David Leonard, William Jeffrey, Frank Sheridan, Cora Witherspoon.

### "Mother's Liberty Bond"

A war melodrama in four acts and three scenes by Parker Fisher. Staged by S. Jay Kaufman and David Burton for the benefit of the New York Sun Tobacco Fund for American Soldiers Abroad. Presented at the Park Theater Aug. 9.

Hubbard Holmes.....	Charles Foster
Hannah Trumbull.....	Carrie Lowe
Jonathan Bond.....	Richard Castilla
Peter Stanhope.....	Charles B. Stevens
Alonzo Phelps.....	Royal C. Stout
Adele Bond.....	Gilda Leary
Alf Trumbull.....	Edward Mackay
Suzanne Gilchrist.....	Adeline Warwick
Sheriff Stone.....	George La Tour
Earl Phelps.....	Charles C. Wilson
Gov. Horace Bancroft.....	Frank W. Taylor
An Orderly.....	Joseph Williams

The weather was hot and Alice Verlet sang charmingly. So long as she sang, one forgot to mop one's brow; but when she finished one remembered that it was hot—and that one was viewing "Mother's Liberty Bond."

It was a toss-up as to which proved the more onerous. Inasmuch as the play was staged for the benefit of the New York Sun Tobacco Fund for the boys abroad, however, and real patriotism involves real self-sacrifice, the audience stuck gamely—and gamely—to their seats, consoled by the thought of what the boys in the trenches face, which must be almost as frightful as the histrionic havoc their gaze rested on.

### MORTGAGELESS MELODRAMAS

Sheerest melodrama was never more sheer than "Mother's Liberty Bond," but, to disabuse a natural supposition, it must be said in justice to the playwright that he did not use mother's Liberty Bond in place of that time-honored prop, the mortgage on the old farm. The bond was more or less symbolical of the story, and covered a multitude of scenes much as a leit motif courses through a rambling opera, keeping it from

the altogether running away from the libretto. The plot, parboiled by the heat as it was, persisted in bobbing up at times, running the risk of becoming altogether sunstruck. Our hero was a schoolboy who invented an improvement which made the airplane of greater usefulness in dealing with the foe. His schoolmaster was a German spy. And (of course) he steals the model.

Then there is the girl, and the military touch, with drills by American troops. And our hero is shown hewing his way through the entanglements of wire and intrigue. Just before the plot succumbs to the heat the hero wins the girl and the schoolmaster gets his just deserts.

### "Among Those Present"

WASHINGTON.—"Among Those Present," classified as a melodramatic comedy, is at the National Theater. The performances are distinguished by uniformly good acting. The production is by George C. Tyler. Larry Evans, Walter C. Percival and George S. Kaufman, the latter the dramatic editor of the New York Times, are the authors.

The play deals with a "drawing room thief," and affords Cyril Keightley, in the leading character, a particularly congenial role. The supporting cast comprises A. E. Anson, Hassard Short, William B. Mack, Julia Hay, Lynn Fontanne, James Dyrenforth, Basil West, Mona Kingsley, Dudley Digges, Robert Barrat, Edwin Redding, Robert Hudson, Sidney Toler, John G. Sparks.

### "Under Orders"

WASHINGTON.—Manager A. H. Woods scored a success at Poli's Theater with his new war play, "Under Orders," by Bertie Thomas, an English playwright. It is a play of a mother's love and sacrifice, in four acts and with but two actors, Effie Shannon and Shelly Hull. Each plays two parts.

The characters are Arthur Ford, a captain in the American Army; his mother, Captain Hartzman of the Prussian Imperial Guards, and Frau Hartzman, his mother. The mothers are twin sisters and the men first cousins. The scenes are laid in an English garrison town and in a German town near Berlin.

### "A Very Good Young Man"

WASHINGTON.—A new comedy by Martin Brown and Robert Housum, entitled "A Very Good Young Man," was produced here by Arthur Hopkins. The offering is described as "a comedy of character," and is in three parts. Each deals with a stratum of city life that strikes a rich and fresh vein of humor. Wallace Eddinger is the "very good young man" of the title. His support includes Ada Lewis, Edna Aug, Ruth Findlay, Allen Dinehart, Sophie Meyer, Harold Salter, Fan nie Bourke and Frank Longacre.



## LIBERTY THEATER NEWS

"DeWolf Hopper stands for the best in his profession and his cooperation with Smileage is significant both because of the tangible results and because by this means another strong force is added to the Smileage movement," said Harold Bradock, Director of Smileage. Mr. Hopper will give a Smileage speech in the coming Hippodrome production and arrangements will be made to sell Smileage in the box office.

The Wilkes Players, who are making a hit with the boys at Camp Lewis, Washington, are now in their third week. Their productions "Seven Keys to Baldpate" and "Stop Thief" have more than satisfied. "Along Came Ruth" is the current offering.

Comedy songs, negro melodies and a steady fire of comedy featured the negro minstrel given at Camp Travis, Texas, last week. All the actors were negroes. The show was the idea of Major Clarence L. Tinker.

Camp Beauregard last week staged "Beauregard Follies," all done by officers of the Third Division under the patronage of Major General H. C. Hodges, Jr.

Edgar Hart, Camp Director of Dramatics, staged a successful and entertaining open air program at Camp Pike last week. "The Thirty-third Nut Company," Ninth Battalion, 102nd Depot Brigade, furnished the entire cast for the performance.

"Polly with a Past," with the original New York cast, including Ina Claire, has been booked for a tour of the Liberty Theaters.

With the closing performance last week of the Vaudo-Comedy Company at Camp Pike the mid-summer season of musical comedy and vaudeville performances at the Liberty Theater came to a close.

Carter, the magician, was the feature attraction at the Liberty Theater at Camp Grant last week.

H. H. Winchell, former manager of the Liberty Theater at Camp Pike, has been relieved indefinitely because of personal business.

J. Howard Rober, in charge of bookings for the Blue Circuit of Liberty Theaters, will secure attractions for the coming Liberty Theater season from the following managers who have evidenced a patriotic desire to serve: Klaw and Erlanger, Daniel Frohman, the Shuberts, Henry W. Savage, John Cort, Oliver Morosco, B. F. Keith, A. H. Woods, E. F. Albee, the United Booking Offices and Cohan and Harris.

DeHull N. Travis, Director of Publicity for the Theater Division, War Department, Commission on Training Camp Activities, gave an address Saturday, August 10, at Cedar Point, Ohio, before the annual convention of the Ohio Association of Retail Lumber Dealers and the Union Association of Lumber, Sash and Door Salesmen. Mr. Travis spoke on "Uncle Sam the Showman."

R. R. Smith, Director of Liberty Theaters, Washington, D. C., has completed arrangements to build a Liberty Amphitheatre seating 3,200 at Las Casas, San Juan, Porto Rico. This theater will be in charge of Alexander Goldman of San Juan and will play motion pictures for the present. The camp has an estimated population of 1,300 men.

## PERSONALS

GEORGE BROADHURST, for the first time since his first play, "The Speculator," was produced in New York twenty-five years ago, missed the metropolitan premiere Monday night of one of his attractions when the Mark Swan farce, "She Walked in Her Sleep," opened at the Playhouse. Mr. Broadhurst was in Asbury Park attending the opening of his musical comedy, "He Didn't Want to Do It," which will open the new season at the Broadhurst August 20.

ALBERTA BURTON played the role of the girl somnambulist in "She Walked in Her Sleep," at the Playhouse Monday night, due to the defection of Loraine Frost, whose services were under the prior claim of Roland West for his production of "The Deep Purple," soon to be put in rehearsal.

EL REY SISTERS, skaters, who appeared at the Hippodrome two seasons ago, have been re-engaged as special feature for the new Hippodrome production, "Everything." They have selected the "Indiana" fox-trot and have devised many new and startling gyrations to fit it.

MAUDE ADAMS is spending a part of her vacation at Camp Upton as a hostess in the Y. W. C. A. lower hostess house. She aids in serving luncheon to enlisted men and receiving their women visitors. Miss Adams is to give an entertainment there with members of her companies. Mrs. Richard Mansfield also is acting as hostess.

MA BELLE, a danseuse, will appear in "Fiddlers Three," John Cort's new opetta, which will open in Atlantic City next week.

GRACE GEORGE appeared Sunday night in "Waiting for Orders," a monologue, at the Playhouse in an entertainment for men in the service. The piece is the work of Louise Closer Hale.

UNA TREVELYN, who will be remembered last season in connection with "Cheating Cheaters" on tour, is recovering in the mountains from a serious illness. Miss Trevelyn is uncertain when she can resume her professional work.

LEONORA BRADLEY will open on August 12 in Halifax with Henry Miller's "Daddy Long-Legs" company, playing the part of Mrs. Semple.

LOUISE MULDEN has been re-engaged to play the part of the German spy in "The Man Who Stayed at Home" next season. She is spending her summer vacation in the Catskills.

K. C. B., Ye Towne Gossip of the American, entertained a party of nurses, soon to go abroad, at a special performance of "Keep Her Smiling," at the Astor Sunday night. A feature was the presence of the survivors of the cruiser San Diego.

DE WITT C. MILLER, formerly a Mirror correspondent, is now at the front in France with the United States ambulance service. He sends best wishes to all his friends and says THE MIRROR reaches him regularly.

ALICE VERLET, Belgian prima donna, who won her laurels on the Continent and has been singing French and Belgian songs at patriotic gatherings, will head a group of noted musicians who are to appear at Camp Upton Tuesday evening under the auspices of the Jewish Welfare Board. Other entertainers scheduled to appear are Laurence Haynes, tenor, and Samuel Lifshay, violinist.

TOWNSEND WALSH, who was dramatic editor of the Boston Traveler, has resigned that position and will re-enter the theatrical field here, probably representing one of the Shubert attractions.

BRADY GREER will be of the Belmont Theater staff when that house opens. For many years he was treasurer of Hammerstein's Victoria and later was at the Harris Theater.

LIEUTENANT GITZ-RICE has written a musical play, and he cannot decide just what he is going to do with it. He may produce the play on his own account, and then again he may turn it over to one of the managers. However, he is still appearing in "Getting Together," in which he is being featured.

EARL and NELLIE REYNOLDS will be among the skaters when the new Hippodrome show starts next week.

ELISA and EDUARDO CANSINO, Spanish dancers who were in the Winter Garden show, are to produce a Spanish revue to be staged by their father, Antonio Cansino, who is just here from Spain.

ROBERT BENDEL will be in the cast of "I.O.U." in which Mary Nash is appearing out of town, when it is presented in this city. He will later be one of Jane Cowl's company in "Information, Please."

CRANE WILBUR, former Mutual film star, has just commenced a stage career as leading man in stock at the Liberty Theater in Oakland, Cal.

MAY ROBSON is to begin her season on August 31 in Boston, at the Hollis Street Theater. She will again play "A Little Bit Old-Fashioned."

RUTH ROSE has been engaged for a part in "Humpty Dumpty," in which Otis Skinner is to appear under Frohman direction.

EDMUND GURNEY, the original Dr. Blenkinsop in the London production of George Bernard Shaw's "The Doctor's Dilemma," has been engaged by Henry W. Savage to play the eccentric Cockney part of Jarvis, with Mitzi, in the musical play "Head Over Heels," which reaches Broadway within the next three weeks.

THEODORE A. DOUCET, now a corporal in the Canadian army, writes to THE MIRROR that he is at Montreal awaiting orders to go to Russia. He was with the company playing "The Melting Pot."

WILLETTE KERSHAW has been added to the cast of "The Crowded Hour," which is to be placed in rehearsal in a few days.

CLAUDE CUNNINGHAM, concert baritone, is critically ill at his home in this city, due to being thrown from his horse in Central Park while riding to aid recuperation from an attack of pleurisy. His condition recently took a turn for the worse and it was necessary to cancel his concerts.

OLIVE WYNDHAM has joined William Collier's company in "Nothing But Lies." The play is opening at Perth Amboy.

FRANK RILEY HATCH will appear in support of Alice Brady when she reappears on the stage in "Forever After."

JACK DOTY, who was seen last season in the road production of "Nothing But the Truth," in the role of Ned Sparks, has enlisted in the army, and will leave for camp Sept. 1.

GILBERT GREGORY, the comedian, goes to France with the next contingent which Winthrop Ames is sending over there. Gilly has been lost to footlights patrons for several seasons, pictures having absorbed his time.

HAROLD HEATON, one-time cartoonist of the now moribund Chicago Inter-Ocean, is in New York City, and about to embark on a picture career. Harold is hesitating, as he prefers the "legit" to the "gelat"—venturing a contraction of the well-known film emulsion. But the offer is flattering, and the man who has made others see others as he saw them, will now be able to see himself as he has never seen himself.

## CABARETS RUN FULL BLAST IN BERLIN

Munitions Workers, Paid Big Wages, Spend Money Lavishly

Cabarets are running full blast in Berlin.

Munitions workers are making money so fast they are spending it like *nouveaux riches*.

Set against the grim background of war, this startling anomaly is vouched for by Miss Florence MacAvoy of Hoboken, N. J., and Mrs. Ida M. Oz of Montclair, N. J., who, in company with George Ehret, the aged brewer, have just returned on the Bergensfjord after years of enforced residence in Germany.

"Many of the poorer classes, who were making small wages before the war, are now receiving unbelievably high pay," said Miss MacAvoy. "I believe the Government realizes these high wages is about the only way of keeping a large proportion of the population complaisant toward the war. The result is that you find munitions workers spending money lavishly and for that reason theaters, cabarets and amusement places generally are going full blast—except that they must be closed at ten o'clock. Mrs. Oz and I saw one munitions worker's wife, overdressed and overjeweled, paying ten dollars for one pound of candy."

## Anna Held Dies

After waging a fight since January which won the admiration of her physicians and the public generally, Anna Held, plucky to the end of a lifetime that began with struggle and poverty, died at the pinnacle of her fame at 5:22 o'clock in the afternoon, Monday, August 12, in her apartments at the Hotel Savoy.

First diagnosed as multiple myeloma, a malady of which only fifty cases are recorded in medical annals, her disease was later held to be pernicious anemia, which, the physician declared, made her death a comparatively early eventuality.

Miss Held was of Polish-Jewish parentage. She was born in Paris in 1873, whither her parents had moved from Warsaw. When her father died, after a precarious existence, she helped her mother clean and curl plumes, sometimes working through half the night, and later went to work in a shop where fur caps were manufactured. The trills in her voice attracted attention, and when she was only eight she had discovered the golden propensities of her tones. At that age she became a street singer.

Her rise thenceforth was rapid. When she became an orphan at twelve years of age she began her stage career in London. At sixteen she was a star in light comedies in Paris.

It was in this city, later, that she attracted the attention of Florenz Ziegfeld, Jr., then on one of his European trips scouting for talent, and he introduced her to the American public in September, 1896.

In March, 1897, Miss Held married her manager in the Hotel Netherland. Starring under the management of Mr. Ziegfeld, she was seen in such plays as "Papa's Wife," 1909; "The Little Duchess," "Mam'selle Napoleon," "The Parisian Model" and "Miss Innocence."

## THE BROADWAY TIME TABLE

FOR WEEK ENDING AUGUST 24

Theater	Play	Date of Production	Number of Performances
Astor	Keep Her Smiling	Aug. 5	24
Booth	Seventeen	Jan. 21	250
Cohan and Harris	Three Faces East	Aug. 13	7
44th Street	Hearts of the World (film)	April 5	318
Hudson	Friendly Enemies	July 22	40
Liberty	Going Up	Dec. 25, 1917	291
Longacre	The Blue Pearl	Aug. 8	20
Lyceum	Tiger Rose	Oct. 3, 1917	273
Lyric	Maytime	Aug. 16, 1917	430
Maxine Elliotts	Allegiance	Aug. 1	28
New Amsterdam	Ziegfeld Follies	June 18	80
Playhouse	She Walked in Her Sleep	Aug. 12	16
Shubert	Getting Together	June 3	89
39th Street	Eyes of Youth	Aug. 22, 1917	435
Winter Garden	Passing Show of 1918	July 25	46

## IN THE VAUDEVILLE FIELD

### PALACE—NEW YORK

**Lackaye, McIntyre & Heath and Miss Wellman Especially Effective**

Wilton Lackaye in an effective theatrical playlet, "Quits," McIntyre and Heath in "The Man from Montana," and a musical sketch entitled "White Coupons" proved the bright spots of the Palace bill.

"Quits" is just melodrama of the old school and offers little originality in the way of situation or dialogue. But it has a punchy climax which is what vaudeville likes. It tells of the woman who has married a man for his money and has kept her real character secret from him for five years—while waiting for him to die. Then along comes the man she betrayed in her youth and—the climax. The quiet forcefulness of Mr. Lackaye's performance can be counted on to make "Quits" a popular playlet in the two-a-day.

McIntyre and Heath were as amusing as ever. They played cards, spoke of "dissipated tomatoes" that leave stains on white suits upon reaching their destination. "Oh! boyed!" and showed us again that the only way to throw dice is to "charm the ivories." Sure enough, along came "seven," and if seven didn't come he sent his big brother, "eleven."

McIntyre and Heath proved weatherproof and registered 100 per cent. perfect on a scorching Monday afternoon.

"White Coupons," presented by Emily Ann Wellman and Jack Morris, was a musical diversion fashioned along the lines of "Experience." While it was not startling in any respect, it is a clean and fairly entertaining little act. Barrett Greenwood, as Broadway, sang his numbers well and danced gracefully. Edna Pendleton, as Love, was dainty and appealing—in fact, she made us understand the reason for Love. Judith Voss, as Vice, and Billy Adams, as Pleasure, acted with spirit.

The Four Harmony Kings, a "symphony in color," sang lustily through with fine effect. "Old Black Joe," by one of them, was a real treat in negro pathos and charm.

Janet Adair has a good personality and looked very fetching in two pretty costumes. Her song stories were entertaining.

Chilson-Ohrman was in good voice. Her selections included "Spring Singing," "Waters of Venice" and "Blue Birds."

Joe Jackson in a diverting act, and the La Volas, wire specialists, completed the bill.

### Bijou—Fall River

The bill was headed by a comedy playlet, "The Cheerful Giver." Pearl Ford scored in a leading role. Phil Adams and company of ten, in a new and clever girl act, "The Owl," went big.

### These Go to France

Lois Meredith, popular motion picture star, and one of the numerous Pegs who toured the country in the Laurette Taylor role, is going to France to entertain the boys in the trenches and camps, according to an announcement by Winthrop Ames on behalf of America's "Over There" Theater League. Her name appears on a list which includes Thomas J. Gray, Billy Gould and Amparito Far-rar.

Entertainers who will sail for France at once are grouped in three units, called "All Sorts of Songs," "The Yankee Doodle Five" and "Tricks and Tunes." The roster of these groups includes Gilbert Gregory, the comedian; Raymond Walker, pianist; Wright and Detrich; Louise Carley, Nella Allan, Henry Marcus and Ermine Whittell.

These entertainers will appear in Y. M. C. A. huts and dugouts in France on the same circuit with the fifty players recently named by Mr. Ames.

### AMERICAN—NEW YORK

**Entertainment Ranges from Operatic Arias to Acrobatics**

Extreme tastes could not fail to find something to their liking in the new bill at the American. From the Celli Trio, which hit high notes with abandon and apparently as great relish as evinced by the audiences in listening to them, to Ritter Brothers, acrobatic comedians, there was diversion in plenty for all.

The two attractions mentioned scored particularly well. The operatic selections of the Celli Trio formed a pleasing departure from the ubiquitous "jazz" features that rather overplay the average bill.

Lloyd and Whitehouse, in songs and comedy scenes, come to Loew from the two bigger circuits. They pleased their newer patronage as well as they did their older one.

A playlet presented by Chas. Delano and company "got across" despite its lack of situation and a leading woman who spoke comedy lines with a tragedienne's inflection. The lines provided by the author brought laughs of themselves. The cast did not quite realize the light comedy sense of the playlet.

Others who contributed with varying degrees of success to the entertainment of the audience were Lillian Calvert, a singer good to look upon and prettily costumed; William Sisto, in his tongue-tripping Italotalk; Brant and Aubrey, a skating and singing duo, and Statzer and Scott, in a song act.

### Musical Director to Act

Andy Byrne, for seven years musical director of the Bushwick Theater, Brooklyn, is appearing with Martha Russell as one of the headline features on the bill this week. With his partner, Miss Russell, a versatile actress, he is presenting a unique offering entitled "Types of Vaudeville."

### PERSONALS

The Eastman Sisters have been added to the array of talent appearing in the Midnight Frolic.

Taylor Granville and Laura Pierpont will be seen in the vaudeville theaters in a condensation of "The American Ace," which was produced here last season.

Marshall Hall, who a few years ago taught the society belles of Boston to gyrate and pose unconcernedly, and otherwise un-, on the shelving rocks of a seaside resort near that city, is not to appear this season at the Metropolitan Opera House, where he was seen as the prince in last season's novelty, "Le Coq d'Or." He will tour the Keith and Orpheum circuits with Mazie King in an elaborately staged act.

Frank Donnelly, manager of the Citizens' Southern Bank of Macon, Ga., filled in with Irish songs recently at the Grand theater of that city, when scarcity of attractions worried the manager, a personal friend of the bank official, and made such a hit that he has been induced by the U. B. O. to forsake figures for fugues. He will make his maiden tour of the circuit this fall.

### RIVERSIDE—NEW YORK

**Erwin, Milo, Hyams and McIntyre Headline Uptown**

Charles Erwin led among the fun-makers on the new Riverside bill. He has a dry way of telling jokes that wins his audiences.

Then Milo. Milo is unique. His imitations are clever and exceedingly funny, and he has a voice that is remarkably sweet and appealing.

John Hyams and Leila McIntyre in what was adeptly described as a model playlet, entitled "Maybloom," were pleasing in their respective roles. Although the sketch threatens to be a little bit risky at times it was nevertheless amusing.

Fradkin rendered some classic music tastefully and Jean Tell sang some well known musical selections effectively.

Then there were Bertie Beaumont and Jack Arnold, who presented "The Sergeantene," a sprightly sketch that was thoroughly enjoyable.

### Vaudeville at Exposition

With a change in bands, the First Field Artillery Band, Joseph Frankel, conductor, supplanting the Seventh Regiment Band, a new bill of vaudeville on the open-air stage is inaugurated at the International Exposition in the Bronx. Among the entertainers at this monster resort are Little Hip and Napoleon, Torrelli's Comedy Circus, Gertrude Deinse, soprano; the Quinceys, divers, and Mme. Edith Ellis in feats of telepathy.

### MOSS GIVES BILL OF WAR-SPLIT ACTS

**Circuit Head Gives Mirror Plan Successful Try-Out**

B. S. Moss put on a bill consisting entirely of women at the Hamilton Theater on Washington Heights. Moss's all-female aggregation contained six acts, the customary number of turns holding forth in the Moss houses.

The booking of the "suffrage bill" in the Hamilton was brought about as a direct result of the splitting up of teams by the draft, and enlistments in the army and navy of so many singles during the past few months.

The Hamilton bill, which is the first of its kind to be arranged since the war started, was in the nature of an experiment and succeeded so well that it is considered to continue them as a regular feature of the programs in other Moss houses throughout New York and Brooklyn.

Female bills have been a fixture in England for some time past, and, on the whole, have been found to be highly satisfactory from a drawing standpoint.

Whether the U. B. O. managers would follow the Moss plan and introduce bills consisting entirely of women could not be learned, although it is understood that the idea has been given serious consideration.

Vaudeville managers in general seem to favor the all-women idea, pointing to the money-drawing characteristics of burlesque shows and Broadway musical comedies, which are conceded to pull money to the box office mainly on account of the girls carried by these organizations.

The big vaudeville interests, at any rate, watched the Moss experiment with interest. It is a plan which the MIRROR has advocated for some time, and an editorial in this issue again brings the question to the fore.

### New Brighton—Brooklyn

Clifton Crawford topped a ten-act bill of Brighton favorites. Aside of songs and stories, the comedian interpreted poems by Rudyard Kipling and Robert Service.

Garbed in bathrobes and high hats, Jimmy Duffy and Jack Inglis, "Two of the Neighbors' Kids," appeared in a mixture of nonsense that kept the audience in constant good humor. Their ridiculous musical travesty, in which they utilize all kinds of string and wind instruments, climaxes an act of unabating laughter.

Leo Beers played his annual engagement at Brighton, offering stories with musical setting composed and played by himself. The Barr Twins, of the Ziegfeld-Dillingham régime at the Century, offer a series of individual dance ideas.

Jack Wyatt and his Scotch Lads and Lassies, in a musical review; Moss and Frye, darkey funster, and others complete the bill.

## IN THE SONG SHOP

Addison Burkhardt Is Converting Henry Blossom's "Checkers" Into Musical Play—Song Writer Hart Is Killed

BY E. M. WICKES

### BURKHARDT WRITING NEW SHOW

Addison Burkhardt, the librettist, has been engaged to transform "Checkers," the Henry Blossom play, into a musical comedy. The music will be supplied by John T. Hall. In its new guise the Blossom play will be known as "They're Off!" It will be produced by the Sam Shannon Production Company.

### F. A. MILLS BACK IN GAME

With Kerry Mills as business manager, F. A. Mills has returned to the popular song publishing field, establishing himself at 207 West Forty-eighth Street. Not so long ago Mr. Mills was one of the foremost music publishers in the country and conceded to be one of the best judges of popular songs in the business. With his knowledge, his ability to write and pick songs, and the favorable business conditions now existing, he will surprise the wiseacres if he does not take his place, as of yore, among the big guns before long. "Teach Me to Be a Brave Soldier" and "Snooky Hollow" are the numbers he is featuring at present.

### FALL KILLS WM. J. HART

While enjoying "French leave," William J. Hart, the song writer whose "When Yankee Doodle Learns to Parlez Vous Francais" met with considerable success, met his death by falling from a window five stories high while trying to escape the dishonor of being led back to camp a captive. He was a private in the Fifty-first Pioneers, and his several unsuccessful attempts to obtain a leave of absence to visit his parents and wife before sailing for France prompted him to slip away. Hart was well liked in the theatrical and musical worlds and was not the type of man to desert his country or friends. Just a short time before the accident he had sent a telegram to camp saying he was about to return.

### SHERWOOD JOINS THE COLORS

Vincent Sherwood, general manager of the New York branch of the McKinley Music Company, will go to Pelham Manor next Thursday to join the band. His employers will miss him, especially now, owing to the wonderful work he has been doing on "Keep the Glow in Old Glory" and "There's a Little Blue Star in the Window." J. Fred Cootes, who has been an able assistant to Mr. Sherwood, will shoulder the duties of general manager until Mr. Sherwood returns. Of late Mr. Cootes has been putting in some exceptional licks. He has made trips about the country teaching school children how to sing "Keep the Glow in Old Glory." At Greenwich, Conn., recently he taught the song to 12,000 children. A. Haas will remain as professional manager.

### MISS LEYTON GOES TO COAST

Miss Fritzi Leyton, who has been singing from the boxes in Gilbert and Friedland's vaudeville act, will accompany the popular song writers to the Pacific Coast, where they will open on Orpheum time Sept. 2

Miss Leyton has become a big favorite with patrons of U. B. O. houses.

### STARS USE VON TILZER SONGS

No little girl could be more pleased with a doll than Bennie Bornstein, professional manager for Harry Von Tilzer, is when he hears Al Jolson sing "I Want a Doll." The Courtney Sisters have made a hit with "The Pickaninnies' Paradise," another Von Tilzer publication.

### DAVE WOHLMAN TO FIGHT HUNS

Dave resigned last week from the professional staff of Gilbert & Friedland to go to Camp Oglethorpe, to get in shape to trim some of the Kaiser's baby butchers. Dave received the kind of a farewell that should bring him pleasant memories for months to come.

### CASEY'S SONG PICTURE HIT

At every performance of "Hearts of the World," now showing at the Forty-fourth Street Theater, James W. Casey's song of the same title is introduced. It is also being featured in other big houses throughout the country where the photoplay is being shown. It looks as if Casey is in for one of the season's big hits.

### BELLE BAKER REPORTED ILL

Report has it that Belle Baker, the popular singer, is about to enter a hospital to undergo an operation for appendicitis.

### FEIST ISSUES WAR EDITION

Leo Feist has introduced another reform in sheet music by cutting the present sheet in two. While music in this form is offered as a war edition, it is likely to remain a popular size after the war. The new size will cut paper and printing items for the publishers, as well as express charges for the dealers and jobbers, and music counters will be able to carry twice as much stock. The public won't be likely to resent the new size, as it takes up less room on the piano and in cabinets, and is more readily paged. After all is said and done, the trade and public owe Mr. Feist a vote of thanks.

### FRANCE LIKES "GLOW-GLORY"

The pictorial section of last Sunday's Tribune showed a wandering musician entertaining American aviators in Paris by singing and playing "Keep the Glow in Old Glory."

### MISS GILBERT IS VERSATILE

Miss H. Gilbert not only knows how to handle performers and ship orders, but she is a song writer in the bargain. She is the writer of "The Short Dress Ball," published by Will Rossiter, and several other numbers.

### Lyric—Atlanta

Keith's Lyric presented "The Primrose Four" in harmony. They received a splendid reception. Marie Bruce and company presented the playlet, "My Lonely Soldier." Miss Bruce has many bright lines, which were well delivered. Adelaide Boothby and Charles Everdeen offer a song and travesty act.

### New Keith House in Cincinnati

Thanksgiving is to see the opening of the newest addition to the Keith-owned and conducted chain of theaters. The Palace theater is to be opened in Cincinnati on that day. Work on the structure, which is being erected on Sixth street, near Vine, is progressing rapidly. The house is of large capacity and modeled on the best examples of vaudeville theater construction, so as to duplicate convenience and acoustics. Circuit bookings are being so arranged as to focus on the new Palace a prize array of talent on the day set for the opening. . . .

### Keith's—Indianapolis

Keith's small-time season is running merrily on in spite of the intense heat. If one can keep cool in a theater these days Keith's is one of two houses in town where such an achievement is possible. Jim and Anna Francis, Indianapolis people, who do eccentric dancing with songs and patter, were a feature of the bill. Others are Cook and Savo, the Valdorres, Kennedy, Sherman and Day and Gates and Finley.

At English's, Six Merry Musical Maids headed the bill, with Bettie Eads, Eddie and May Corse, Gardener's Maniac and the Astrellas appearing.

PEARL KIRKWOOD.

### Proctor's—Albany

Edmund Hayes, famous for his "Wise Guy" character, was the big act at Proctor's Grand this week. He appeared in a new comedy sketch, "The Moonshiners." Other numbers on an entertaining vaudeville bill were Hyman Adler and company, Ethel Hopkins, Storey and Clark, the Three Kanes, and Libby, cyclist. The week-end bill included Jane Courthope, Olga and Mishka, Neta Johnson, Bronson and Baldwin, and Frankie Wilson.

At the Majestic, Delaphone, comedy mimic, Henrietta Hendricks and company, E. Foster and his dog, and "Echoes of Erin," an Irish number with special scenery and songs, were seen.

### Keith's—Cleveland

"The Dance Slave," a dancing fantasy, presented by Adolphus, late of the Opera Comique of Paris, and featuring Ethel Gilmore, the Canadian prima ballerina, was the leading number on the bill presented at B. F. Keith's Hippodrome. The scenery and costuming were very beautiful and the dance itself proved one of the sensational attractions of the season. Kharnum, the Persian pianist, was also a headline attraction which received much merited applause. Other numbers on the bill which compared favorably with the leading features were Edith Clifford, remembered from the popular team, Clifford and Mack; Potter and Hartwell, eccentric comedians, in an amusing skit called, "I Don't Have to Shut Up"; Halligan and Sykes, in an uproariously funny act, "Somewhere in Jersey"; Fogg and White, with comical songs and stories, and the Leon Sisters and Company, gymnasts.

ELsie LOER.

### VAUDEVILLE SEASON IS ON AT ST. LOUIS

Grand Opens While Park Houses Continue to Draw Big Business

#### GRAND OPERA HOUSE

The Grand Opera House opened with Lowande's Topsy Turvy Riders in take-offs of country circus life as headliners. Nancy Boyer and company gave their sketch, "Her First Kiss." The Three Tivoli Girls, singers and comedians; Dewitt and Gunther in "Baby Eyes and Baby Size"; Fogarty and Foster in "Foolish Frolics"; "The Dunces of Clubs," a singing and talking sketch; George Mack in a melange of laugh stuff; Dorman and Gleen, comedians, and Lotus Lee, in "Just Songs," made up a rich bill.

#### FOREST PARK HIGHLANDS

Forest Park Highlands presented Foster Ball, assisted by Kernan Cripps, in the military sketch, "Since the Days of '61." Margaret Edwards, California physiologist, showed patrons what a "perfect 36" is, and Eadie and Ramsden, Lane and Harper, and Stewart and Mercer completed the bill.

#### DELMAR GARDEN

At Delmar Garden were the Forest City trio, Hal Blake Cowles, Mme. Arnolda and Albina Berry. The Columbia Theater began its regular vaudeville season on Aug. 19.

HENRI PRINTEMPS.

### Orpheum—Los Angeles

The Orpheum played to capacity at every performance and reservations for the second week of Sarah Bernhardt's engagement here have broken all records. For the first three days she repeated "Du Theater au Champ d'Honneur," and on the last days of her engagement presented a scene from "Camille." Several new acts are on the bill, including Harry Mayo, Basil Lynn, Lowell D. Drew and Vesta Wallace, the Three Quilles and Alber Donelly.

The Hippodrome is hauling them in with popular prices. A strong bill this week is headed by Edna May Foster, a little lady with much charm and a very effective "surprise act" that brings several curtain calls. The Great Janzen has a good magician act. Others on the Hippodrome roster are Edith Roberts, a Los Angeles girl; Martin Van Bergen, Jack Case and MacCarter, the Ellery Sisters, and Cooke and Rother.

The Burbank has Clayton and Clayton, eccentric comedians; Marjory Carville, in "The Dance of the Siren," Vera and Wilson, Rucker and Hegeman, Devis Ellison, and Irene Franklin, cornetist.

#### Bijou—Knoxville

Lack of novelty made the bill at the Bijou mediocre. Jack Clifford and Miriam Wills in "At Jasper Junction" got by nicely with some sure-fire comedy, and Harry and Ella Sharrock in "Behind the Grandstand" succeeded in adding some additional fun to their mental telepathy act by means of a fakir's outfit. Marie Stoddard showed some imagination in her Song Cartoons, but Nick Verga left much to be desired as "The Newsboy Caruso." Dennis Brothers, gymnasts, made a good fill-in with their revolving seesaw.

CHAS. E. KRUTCH.

## STOCK IN MANY CITIES

### ROYALTIES TAX BRINGS KICK FROM AUTHORS

**Should Be Considered "Deferred Payments" on Their Work**

Authors and playwrights are making a loud protest against the burden imposed by the income revenue measure which puts a tax on their royalties. The construction of the revenue bill by tax collectors, it is pointed out by the writers, works to their great disadvantage.

The general complaint seems to hinge around the question as to whether royalties may be considered as "earned incomes," a view the collectors are unwilling to take. The authors insist that payments received from time to time on their works are strictly deferred payments and as such should be taxed only upon the rate obtaining at the time their work was completed.

As applied to banks and other corporations, income tax is not assessed against surplus earnings made prior to the passage of the income tax law, it is argued, and if subsequently dividends are paid by the corporation on such surplus the beneficiaries are not taxed on their share of the division. The authors aver there should be but one rate of income tax levied on all the royalties accruing from a book, and this rate should be the one in force at the time the book was published. This would exempt from tax all books published prior to the enactment of the income tax law, no matter how big the royalties.

### Frohman's Nephew Wounded

A casualty list of the Ninth Infantry includes the name of Corporal Daniel Frohman Davison, wounded. He is a son of Dr. and Mrs. David H. Davison, of 63 East Seventy-fourth street. His mother is a sister of Daniel Frohman, and is known throughout the country as Mother Davison, owing to her activities to provide entertainment for the boys in the camps. His father is a member of the staff of Mount Sinai Hospital.

### Heth Offerings Please

ELGIN—The L. J. Heth productions were presented in the Elgin carnival during the week of August 5 and business for all the attractions was good, with the exception of Monday and Tuesday nights when only the inside lights were permitted to burn in the tents. Heth has a fine outfit and the offerings pleased.

J. A. DUMSER.

### Helen Joy Returns

Helen Joy, who was obliged to abandon her work for a short time owing to injuries she received while crossing the street, is being welcomed back to the stage by the patrons of the Shubert Theater in Milwaukee, where she is reappearing in "Because She Loved Him So."

### Clarke Opens Engagement

LOS ANGELES—Harry Corson Clarke, with Margaret Dale Owen and Betty Oliver, in leading support, opened his engagement on Aug. 13 at the Mason Opera House with "Hello, Bill!" This play will be followed by "Why Smith Left Home," and several new plays that Harry Corson Clarke picked up in London and Paris while on his late world tour.

The Morosco Stock Company is losing Bertha Mann at end of this week. She leaves to enact the leading role in "One of Us" in New York, where Oliver Morosco is shortly to present it. For her farewell bill she is giving local patrons "De Luxe Annie," selected by popular request from the repertoire of plays Miss Mann has employed. Her support includes the following players: Robert Bliss, Richard Dix, Frances Underwood, Joseph Eggen-ton, Frank Herbert, George Preston, Elmer Ballard, Edwin M. Wallack, James Nieto, Harry Duffield, Robert Lawler and Charles Buck.

CAPT. L. T. PEACOCKE.

### Kelly Field Has "Kick In"

At Post Headquarters, San Antonio, Texas, is the only organization of its kind in the army, a regularly constituted and equipped theatrical outfit known as Kelly Field Amusement Unit. It was organized in May and confined its efforts to vaudeville for a while, but now is able to present dramatic performances with great eclat. Just recently a performance of Willard Mack's "Kick In" was given with an excellent cast, headed by Kenneth A. O'Hara.

The unit is composed of former theatrical men now in the service under the leadership of Lieut. S. B. Jacobson. Not only does Kelly Field, for which the unit was primarily intended, enjoy the nightly performances given by the players at the various Y. M. C. A. and K. of C. buildings, but practically each camp in San Antonio relies for its programs upon this organization—as well as various recreation halls and churches in town.

### Secure Their Own Theater

PORLTAND, ORE.—The Alcazar Players, after three months of successful stock at the Baker Theater, have secured a house of their own to be known as the Alcazar Theater. They will open their season in their new home in the middle of next month.

### Walker Closes Season

INDIANAPOLIS—The Stuart Walker Company closes its second season of summer repertoire at the Murat Theater this week, with the production for the first time on any stage of a new three-act play by Stuart Walker, entitled "Jonathan Makes a Wish." The season has been markedly successful in this uncertain theatrical year, duplicating its record of thirteen weeks last season with the attendance uniformly higher. Indianapolis has extended an invitation, backed by substantial guarantees, to Mr. Walker to keep his company here throughout the winter, but his winter activities are already scheduled elsewhere.

### "Melting Pot" in Chicago

CHICAGO—The Great Northern Players are trying their hands at "The Melting Pot," by Israel Zangwill, this week, supplemented by vaudeville and musical acts. Mark J. Elliston and Peggy Noland are taking the leads. A. Washington Pezet is directing it. "The Marriage of Kitty" was well received last week in spite of the torrid wave which "walloped" the theatrical business in Chicago, hurting even the amusement parks.

"Marrying Money" is the stock offering of the Walton Pyre players at the Warrington Theater, Oak Park, this week.

### Albee Players in Farce

PROVIDENCE—The Albee Players presented during week of Aug. 5-10, "The Naughty Wife," written by Fred Jackson, at Keith's. Burton Churchill appeared in the leading part and gave a smooth and adequate characterization of the all-suffering husband. May Buckley made a capital young wife whose life has been fashioned from flashy novels. As Darrel McKnight, Raymond Bond had an unconvincing part, but one which he handled much to his credit. Jean Shelby was excellent, as usual, in a role requiring vivacity. Albert Gebhart appeared in the character of Carter, the man about the house. Dorothy Tierney as Annette the maid, Wm. H. Turner as Bishop Kennelly and Samuel Godfrey as Thompson, the family chauffeur, made the most of the parts that were entrusted to them. The scenery and lighting arrangements, by Mr. Schofield, were exceptionally good.

"Daybreak" will be presented from Aug. 12-17. W. F. GEE.

### Stock at the Savoy

HAMILTON — CANADA — The Savoy Theater, which has been playing high-class photoplays, will become a stock house on Labor Day, Monday, Sept. 2. Announcement to that effect has been made by George Stroud, manager of the Merrick Street playhouse, following a conference with Charles Pitt, who had charge of the stock plays at the Temple for three seasons. Mr. Pitt has just closed a successful season of fourteen weeks in Rochester where he directed the Manhattan Players.

"The management is determined to give theater patrons the best stock available," said Mr. Stroud, "and Mr. Pitt has instructed to spare no expense in engaging a capable company and securing the latest play releases."

MIRIAM JEAN NESBIT.

### Buy St. Louis Supply House

The Lears Theater Supply Company of St. Louis has been taken over by a new corporation, of which Louis K. Ansell is vice-president, and Aaron A. Fineshriber the secretary and treasurer. The firm has been incorporated for \$25,000 and will retain the title under which it has operated under the ownership of Mr. Learns, who has retired from the supply business. Mr. Ansell is well known as an exhibitor and Mr. Fineshriber is a former St. Louis attorney. The Lears corporation is one of the largest independent houses dealing exclusively in theatrical supplies in the country.

### King Company Moves

SAN FRANCISCO—The Will King Company, which has been presenting musical stock at the Casino, has transferred its activities to the Hippodrome commencing Aug. 18.

**DATES AHEAD  
ON PAGE 285**

### "Double Exposure" Opens

"Double Exposure," a farce by Avery Hopwood, opened at the Bijou Theater Wednesday, with Janet Beecher, John Cumberland, Francine Laramore, John Westley and J. Harry Irvine among the cast. The production is made by Selwyn & Co.

## HUNGARY MAY OPERATE FILM THEATERS

**Law Is Introduced in Parliament for Public Control of Industry**

A significant measure just introduced in the Hungarian Parliament by Premier Wekerle provides for the revocation of all licenses of moving picture theaters two years after the passage of the measure, control thereafter to be vested in the communal and municipal authorities. These officials are to operate the theaters and devote the income to cover public needs.

The law is the first one of its kind to be framed and is bound to attract widespread attention. With the theaters in the control of cities and communities, their use by the public for propaganda purposes, such as mass meetings in behalf of a public measure, and for governmental dissemination of information, is likely to follow.

The availability of such institutions for the purpose stated would immediately obviate the present difficulty in bringing together citizens on any public issue of importance on account of the forced limitations of one or two halls for such purposes in parts of the city conveniently accessible to only a comparatively small proportion of the population. It would place an entire chain of ideally suited auditoriums at the disposal of the public.

## DIFFERENCE OF OPINION ON NEW LEVY

### Producers and Exhibitors Can't Agree Who Should Pay It

When news reached New York of the new footage tax of 5 per cent. on the rental price of films contemplated by the House Ways and Means Committee it looked as if another war between the manufacturing and exhibiting branches of the moving picture business would be the next thing in order.

Frederick H. Elliott, secretary of the National Association of the Motion Picture Industry, said that no demands had been made upon the organization to take the matter up, and that unless such a demand was made nothing of an official nature would be done.

There seem to be two opinions as to where the money for the tax should come from. The producers are pretty certain that they will pass the burden to the exhibitors, who may then take it out of the public; the exhibitors are equally decided that nothing of the kind is going to happen.

An official of the Famous Players-Lasky Corporation said the producers have always been against the footage tax, and that so long as it was out of the way they did not care what took place.

### Fixed Tax on Rentals

In connection with the new war revenue bill the Ways and Means Committee at Washington is said to favor making a fixed tax of 5 per cent on the rental price paid to the producer instead of the one-half cent a foot on developed film and one-quarter cent on the undeveloped article, thus eliminating the footage tax entirely. The trade has for some time thought this would be done.

## SCREEN MOSS

BY A ROLLING STONE

ONCE more is the call of the "wild" wafted in from the West. They are calling another convention of motion picture exhibitors out in Chicago town. Sometimes I wonder where all the exhibitors gather the money to keep up with this convention pace, here—there—and then there again.

But conventions are good things for any industry—if they are conducted as conventions. But when conventions begin with a game of "draw," and the delegates carry a loaded club in each hand—and the convention ends with a disgraceful bolting, then a convention weighs itself in the final analysis as—time ill spent.

But one day they will call one of these exhibitor conventions and out from among the usual horde of chairwarming "chip on the shoulder" folk there will rise up a Sam Gompers or a John Mitchell, and then . . . Then will motion picture exhibitors be organized solidly and with the strength behind them which is rightfully theirs; and then . . . Then will the manufacturers of motion pictures come to the sudden realization of where stands the great Gibraltar of this film industry. Let us hope that this Chicago convention will be blessed with that all essential attribute—HARMONY.

And let us hope that the big man among exhibitors will rise from his seat and make himself heard.

WE ARE to see more of the lady Theda Bara. It is advertised that Theda will appear in a picture version of *Salome*, at the Casino, in the near future. With Cleopatra vivid in my mind's eye, I hold keen anticipation for the coming unreeling of *Salome*. Theda in the Seven Veils—yes, Theda in twelve veils would appeal. Looks like we are to see much more of Theda. Let's go and see.

SOME of those doubting Thomases—those scribes who are aloof from the plebeian trials of motion picture land, may cast an eye at the billing in front of the Cohan Theater—THREE FACES EAST, by Anthony Paul Kelly. Here is the first of the host of scenario people who has stepped into the circles of the playwright and forced for himself a recognition—and a recognition which should make some of the old timers a bit envious. Our own Anthony P. Kelly, of Motion Pictureville, a full-fledged playwright—well, well—and yet they tell us we are but an allied art.

HAVE you noticed any pencil markings on your wall? Give it a glance. Alice Brady has returned to the speaking stage.

Mme. Petrova has written a play in collaboration, and is to return to the speaking stage. Have you noticed any markings on your wall?

And Kitty Gordon, the screen's best-dressed woman—and incidentally the best on the stage as well—has formed her own picture company—so has Director Jimmy Vincent—so has Franklyn Farnum—so have some more. Mebbe now you will see some letters on your wall?

J. A. BERST'S and Lee Ochs' United Theaters make an auspicious beginning with announcement of the acquisition of the Dustin Farnum picture, "The Light of Western Stars," for their first release. And the announcement will serve as food for considerable thought among those of the ultra wise ilk who never will believe 'till the wasp wings them.

Compliments on the caper, Lee—likewise to J. A.; it savors of the proper style of making 'em take notice.

DID you see that editorial which the learned Arthur Brisbane gave in answer to Bill Sherrill's letter anent the Liberty Loan films? Looks like Sherrill knows a little about publicity which he has been holding up his sleeve.

FRED BALSHOFER, after a speedy few weeks in New York, has departed for the West Coast to begin work on his first production starring Julian Eltinge. The play carries a whanging title, "Over the Rhine"—and is from the pen of Balshofer himself. Having had the extreme two-hour pleasure of reading Balshofer's story, which he already has caused to appear in book form, I can lend my feeble endorse to "Over the Rhine" in the few words—it's a pip.

COMES news of the newer activities of Bob Priest with the formation of the Film Market, Inc. If Bob lays the same old-time shoulder power behind this new venture he has in the other efforts and successes to his credit, the Film Market, Inc. is going to cut some swath before many weeks have been rounded out. And this idea of a film market or clearing house, while not brand new, still is the logical improvement which must ultimately come to the motion picture industry. We have the wool, cotton, furniture, stock and other exchanges—why not a Film Exchange? It will be so.

## CONCERTED ACTION ON FUEL PLANNED

**Exhibitors' Conservation Committee to Work with Garfield**

A meeting to further the organization of the Fuel Conservation Committee of the National Association of Moving Picture Exhibitors was held at the Hotel Claridge last week. Those present were Marcus Loew, the chairman; B. S. Moss, Frederick H. Elliott, representing William A. Brady, president of the N. A. M. P. I., and Paul Gulick, representing P. A. Powers.

When the committee was formed W. A. Brady telegraphed Dr. Harry A. Garfield, Federal Fuel Administrator, of the formation of the committee and its desire to aid the Government. A telegram from Dr. Garfield in reply to Mr. Brady read as follows:

"Please accept acknowledgment of your telegram of August 2, and pardon our failure to reply earlier. Accept with thanks your proffer."

The idea of the committee is to divide the country into districts equal to the states, each to have a chairman who will organize his district committee. These minor bodies will keep in touch with the main or national committee here, thus aiding the Government by close cooperation.

## BIG FILM SHOW TO BE HELD AFTER ALL

### Definite Action Taken at Meeting of Space-Holders

At a meeting called by the directors of the motion picture convention, first projected for Boston, it was definitely decided to resurrect the idea and put it into being this fall.

William L. Sherrill, one of the directors, presided. The representatives of the space holders who were present signified their intention of taking more space and of urging those who have not already done so to secure representation.

Frederick H. Elliott, who is general manager of the Exposition, intends launching a national publicity and advertising campaign and will complete final details for the show.

The general opinion seemed to be that the Exposition should make clear to the general public what the motion picture has done for America and the Allies in furthering war work. There will be exhibits of the manner in which pictures have been taken from battleplanes and on the battlefields.

Space so far has been contracted for by twenty companies, to the amount of \$24,000.

## NEILAN WILL PRODUCE INDEPENDENTLY

### Director Leaves Paramount Firm With Notable Record

Much interest will be aroused by the news that Marshall Neilan has severed his connection with Paramount-Artcraft and will produce independently. The uniformly high grade of productions in his charge has attracted to him the attention of the entire film world. Recent productions of his are "Stella Maris" and "Rebecca of Sunnybrook Farm." Stars recently directed by him have been George Cohan, Elsie Ferguson, Mary Pickford and Marguerite Clark.



**Evelyn Thaw and Kay Laurell Sign for Pictures**—Fox has put under contract Evelyn Nesbit Thaw and Chamberlain Brown is to loan Kay Laurell to a new picture corporation for starring purposes. This is the most important news of the week in picture circles. Both are known as international beauties, and a sensational episode in the life of the former served to spread her photographs broadcast over the world. Both, too, came into the limelight, speaking in the abstract, through the illumination of the spotlight, which first discovered them to the musical comedy public. Miss Laurell is at present in the Ziegfeld Follies, in which organization she first flared forth on Broadway.

**Symphony Theater Closed on Account of Hot Weather**—The Symphony Theater, at Ninety-fifth Street and Broadway, has been closed. It is announced officially that the hot weather of the past two weeks is the reason for the move. The theater was opened on June 14 under the management of Aubrey Kennedy and was declared to be one of the most attractive picture houses in New York architecturally. An orchestra composed of musicians from the Metropolitan Opera House has been providing the music at the Symphony. The theater catered especially to a neighborhood audience.

**Government Propaganda to Be Furthered by Billboards**—The motion picture industry has found another way to aid the Government in promoting war propaganda. Adolph Zukor, president of the Famous Players-Lasky Corporation, received a letter from David K. Niles, of the Information and Education Service, asking if it is possible for the company to use Government slogans in its billboard campaign.

Mr. Zukor immediately expressed the desire to co-operate by pasting "snipe sheets" on billboards, carrying slogans that would help the Department of Labor in its drive for workers.

Besides carrying these messages on its billboards, the Famous Players-Lasky organization has requested 15,000 or 20,000 posters which it will ask motion picture theater managers everywhere to display in their lobbies.

Mr. Zukor is devoting much time to this connection as are other big film magnates who are assisting practically every branch of the Government in its war work.

**10,000 Men Build Theater in Cincinnati**—Ten thousand workmen at the nitrate plant at Broadwell, Ohio, on the outskirts of Cincinnati, are building a motion picture theater near the site of the plant which will be operated solely for their amusement. The house will probably bear the name of the Broadwell and will be managed by L. W. McMahan of Cincinnati.

**Montreal Exhibitors Worried Over Apparent Government Effort to Find Basis for New Taxation**—A questionnaire sent out by the Provincial (Quebec) Government to the motion picture theater managers of Montreal has set a number of these gentlemen by the ears, so to speak. The questionnaire asks details of the number and prices of admission and tax tickets sold. They sent in this an effort to find a basis for further taxation, and they feel that they are already carrying too much. The Canadian Motion Picture Exhibitors' Association will probably call a general meeting of the theater managers this week to have the situation discussed and a definite stand taken.

At present there is a heavy import duty on films, the great bulk of which must come from the United States, as there is no Canadian production to speak of. The duty was increased recently as a war-time measure. The motion picture exchanges pay the import taxes in the first instance, but the exhibitors claim that they finally pay their share of them through increased prices.

The Federal Government has recently imposed a war tax on the theaters of 15 cents per reel for each day the reel is exhibited. The Government estimates the annual total of this tax to be about \$30,000 from Montreal alone.

The theaters also pay a tax of 85 cents per annum to the City License Department, and 50 cents per seat per annum to the Provincial Government. There are about 64 theaters in the city. The average capacity of Montreal houses is estimated at 650 seats per house, so that the total for 64 theaters would be in the neighborhood of 42,000, providing a city tax of \$35,700 and a provincial tax of \$21,000.

In addition, there are the ordinary business taxes on revenue and water taxes according to valuation.

**No Injunction Against "To Hell With the Kaiser"**—The application of Lawrence Grant for an order to restrain Metro Pictures Corporation from showing the film, "To Hell With the Kaiser," has been denied by Justice Donnelly in the Supreme Court. Grant's plea was to restrain Metro from putting out any portion of the film which did not feature him as the star, which had been done contrary to promise. Grant claimed he also had not been featured in the advertising matter.

In his application Grant said that he had been leading man in England for Mrs. James Brown Potter and Lewis Waller and has been noted throughout the theatrical world for his resemblance to the Kaiser. He said President Rowland of the Metro agreed to his request that he be featured.

In the answer by Mr. Rowland he said Grant's complaint is the first ever made by an artist that he hasn't been fairly treated by Metro.

**United to Release Dustin Farnum, Kitty Gordon and Florence Reed Pictures**—United Picture Theaters, Inc., has completed arrangements whereby it will release to the theaters included in its co-operative chain all of the Harry Sherman productions, six productions of the Kitty Gordon Pictures Company and six productions in which Florence Reed is starred. The first picture to be released is the Sherman production of "The Light of Western Stars," in which Dustin Farnum appears. The United has planned a policy of one feature a week.

**Pennsylvania Exhibitors to Aid in Success of Fire Prevention Day**—Governor Brumbaugh of Pennsylvania and State Fire Marshal G. Chal Port have enlisted the services of every motion picture theater in the State to make a success of "fire prevention day," that will be observed under Gubernatorial proclamation on October 9. Meetings at which speakers will urge the public to take fire prevention precautions in preparation for winter will be held in every city and town of the State. The part the motion picture theaters are called upon to play consists of throwing prepared slides on their screens pointing out the most approved methods of fire prevention and urging the populace to take precautions against the starting of fires.

**"America's Answer" to Go from Broadway to Brooklyn**—"America's Answer," second of the Government films showing the work in France of the American Expeditionary Forces, is to finish its run soon at the George M. Cohan Theater and then will go to Brooklyn, where it will be shown at the Academy of Music. The top price there will be 25 cents. This is all according to the plans of the Division of Films of the Committee on Public Information. Henry W. Savage's "Head Over Heels" succeeds the film at the Cohan.

**Wright's Next Series to Deal with Mexico's Official Life**—Under date of July 26 George D. Wright, who has had such success with his "Mexico To-day" pictures, writes that he is starting to take motion pictures of President Carranza and the members of his political and military staff for the next Mexican series to be released by Educational. Mr. Wright is popular in Mexico. As an instance he was asked recently to prepare a motion picture drama of sacred theme which was subsequently endorsed by the Archbishop at Mexico City and witnessed by great crowds of the faithful. In the present "Mexico To-day" series the director had many nooks, byways and corners of old Mexico opened up to him that escape the attention of the average visitor. One of these is "A Mexican Venice," a single reel picture which goes out to the regular Educational houses the week of Aug. 26.

**Lewis Gets Mob Scene of Thousands for "Troop Train."**—The magic hand of Clifford P. Saum, assistant to Edgar Lewis, producer for the Edgar Lewis Production Company, was responsible for the appearance of a crowd of between 2,000 and 3,000 citizens to take part in the mob scene filmed for the forthcoming Lewis production, "The Troop Train," in front of the State Capitol, Harrisburg, on Aug. 8, notwithstanding it was the hottest day Harrisburg had experienced in ten years, the temperature standing at 104. Lewis got the crowd out through the medium of newspaper advertising.

Josephine Hill, who plays the leading feminine part, is only 18 and has had no previous screen experience. She has proved quite a "find."

**Hot Weather Didn't Affect Bara Picture's Popularity**—The recent hot spell in Cincinnati staged an interesting fight between Theda Bara and Kid Weather. According to McMahan & Jackson, managers of the Gifts Theater, Theda was the victor in the fight when she appeared at that playhouse in "Under the Yoke." No matter how high the thermometer rose, Theda was such an attraction that the attendance remained at a high notch all during the torrid spell that was the longest and hottest ever known in Cincinnati.

**War Department to Store Historical Films in Fireproof Archives**—Archives in the form of fireproof storage vaults are to be built in Washington to house thousands of feet of photographic film. The War Department, realizing the historical importance of safeguarding the valuable collection of pictures taken in the present war, has authorized the erection of these vaults.

Heretofore the thousands of still and motion pictures taken both here and abroad under the direction of the historical division of the Army General Staff for the purpose of permanent records have had no home.

The realization that as the war progressed the addition of many more thousands of feet of film would make the collection valuable financially as well as historically has hastened the action for the establishment of these vaults. They are to be located in one building, with fireproof walls between the vaults as well as fireproof doors. For the proper preservation of the negatives the vaults will be so constructed that it will be possible to ventilate them and at the same time maintain a fairly even temperature.

**"Salome," Greatest Fox Achievement, Opens at Casino**—"Salome," with Theda Bara, had its premiere at the Casino Theater and proved a tremendous picture in which Theda Bara has the greatest role she has ever essayed.

**U. B. O. Booking "The Fourth of July in Paris" Over Several Circuits**—The successful American Red Cross film, "The Fourth of July in Paris," has been assured of immediate countrywide showing in the most popular vaudeville houses in the most important cities. Due to the lively interest of E. F. Albee and John Murdock of the United Booking Offices in all that appertains to the American Red Cross and to the patriotic and humanitarian motives behind that organization, the many vaudeville theatres which are served with material by this great booking concern will show the Red Cross film as part of their program. In co-operation with General Film Company, which is distributing the picture for the American Red Cross, Messrs. Albee and Murdock have promptly closed a broadcast booking. This means a time of 2,000 days or so.

**Americans in London Helping Pictures Win the War**—Herbert Hoagland and L. C. Wheeler, of the Committee of Public Information, now are in London to develop plans for co-ordinating the work of our Division of Films with that of England's Cinematograph Department and extending the motion picture form of propaganda.

Mr. Hoagland and Mr. Wheeler were selected for their mission by reason of their long experience in the moving picture industry, in which they have both been prominent in the United States for many years. Mr. Hoagland for a considerable time held the position of general manager of the Pathé Frères in New York, while Mr. Wheeler occupied a similar position with Selig.

Mr. Wheeler speaks enthusiastically of the propaganda work accomplished by the American Government through the medium of the moving picture.

**Raid on Hollywood Studios Takes 200 Extras to Work or Fight**—Several of the Hollywood Studios were raided on Wednesday by Federal authorities and over 200 extra movie men of draft age were carted off to jail to conform with the

"Work or Fight" order issued by the Government. There will be very few Percys and Berties in the sham battle scenes from now on. This makes a great chance for the old hoys.

**Washington Now Has Regular Days for Community Singing**—The Community Service, in co-operation with the Commission on Training Camps, has arranged with Sidney B. Lust, president of the Super-Films Exchange, in Washington, to have an exhibition of motion pictures at the Sylvan Theater on Mondays, Wednesdays and Fridays. The performance is opened by mass singing conducted by Prof. Dykama of the music department of the Training Camps Commission, in which all present are requested to join in folk, camp, home and patriotic songs. When darkness falls the picture show begins, and lasts for about an hour and a half. By this means thousands of people, many of them strangers in the city, are given an entertainment free of charge in the open under the shadow of the White House and the Washington Monument. The Sylvan Theater is the only theater under Government control and was inaugurated by Mrs. Christian Hemmick, now in New York, with an inspiring pageant of America Triumphant last summer.

**Standard Film Passes Footage Tax to Exhibitors**—The Standard Film Company at last has been forced to pass the footage reel tax on to the exhibitor. Last year, when the tax per foot on each reel was placed by the Government, the Standard Film decided to bear the burden itself. But now that additional taxes have been imposed the Standard announces that the burden was not evenly distributed and that it would be necessary for the exhibitors to help pay the tax. This goes into effect on Sept. 1 and affects all unexpired contracts as well as new ones.

**Film Exhibition in Department of Interior Building**—Under the auspices of the various departments of the Federal Government the larger auditorium in the Department of the Interior Building, Washington, is being used for the exhibition of films for the purpose of raising funds for various war charities in which these departments are interested. Most of the films depict the activities of the Government departments, including scientific, domestic, economic, agricultural, sanitary, scenes, etc.

**Mae Murray Suing Universal for Breach of Contract and Damage to Good Name**—Mae Murray has filed suit in the Superior Court against the Universal Film Company and the Broadway Theater Company of Los Angeles (the Superba Theater claimed to be owned partly by the Universal Company), claiming \$150,000 damages for breach of contract and to clear her good name, which she claims has been terribly damaged through undue exploitation of the title of the photoplay, "Her Body in Bond." Miss Murray claims that the title is highly suggestive and is being more prominently advertised than her own name. Her contract, she claims, makes it clear that her name is the leading attraction in the photoplays in which she consented to be featured by the Universal Company, and not the title of any photoplay, particularly as the said title is what Miss Murray calls "not nice."

**Advisory Board of Picture Directors Aided by New Western Division**—The Advisory Board of Motion Picture Directors, which is voluntarily assisting the Division of Films of the Committee on Public Information, will have its work supplemented on the Pacific Coast by an advisory board, which has been appointed under an arrangement with the Motion Picture Directors' Association. Frank Beal has been selected as chairman of the Western Division. The directors composing the board are: Lois Weber, Walter Edwards, Joseph De Grasse, William Robert Daly and Ben Wilson. The nomination of this Board of Directors has been confirmed by Charles S. Hart, Director of the Division of Films. Scenarios which are submitted to James Vincent, secretary of the Advisory Board of Motion Picture Directors, Times Building, New York City, will be passed upon by the Eastern organization.

**Woods Tempting Carmel Myers with Stage Offer**—Carmel Myers, the star of many recent Universal features, has been offered the leading role in a new stage play by A. H. Woods and is considering desertion of the screen for the speaking stage when her contract with the Universal Company expires.

**Government's Film Exhibits at State Fairs Include Pictures of Federal Activities**—Uncle Sam will show himself as a war worker to those who gather at some thirty-five State fairs in twenty-three States during the fair season which is just opening. The presentation will be made through motion pictures taken by the Government and developed and printed in its own laboratories. These pictures show military work in the activities of the army engineers constructing heavy pontoon and spar bridges, mining and demolishing enemy defenses; the types of horses and their training needed for cavalry and artillery; and the logging and milling of timbers for ship construction. Federal road building is shown in various stages.

A large part of the films will show the part played by the man behind the gun, the producer of food and clothes and shelter. Even now one of the camera men of the Department of Agriculture is getting harvest scenes in the West.

**Naval Secretary Daniels May Address A. E. A. Convention in Chicago**—When the American Exhibitors' Association meets in convention in Chicago on September 3 the members may listen to an address by Josephus Daniels, Secretary of the Navy, for he has been invited to be present. Among others to be there are William A. Brady, William Fox, Adolph Zukor, S. L. Rothafel, P. A. Powers, Ernest Horstmann and Peter J. Schaefer. Chief Yeoman R. J. Mason of the Great Lakes Naval Training Station has arranged to have the Marine Band furnish music, and cash proceeds will go to the Navy Relief Society.

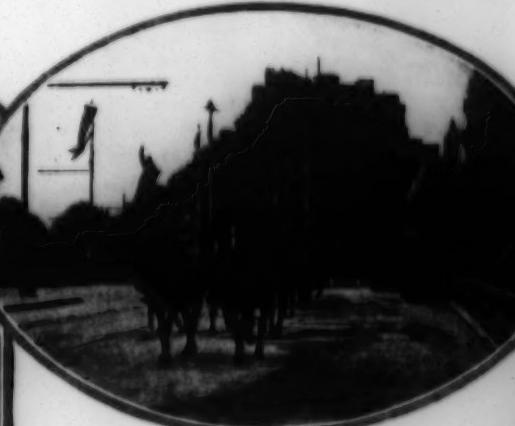
**New Export Permit Governing Film Shipments to Allies Is Issued**

—A new form of permit for the exporting of films to Great Britain, France and Italy, called Form X24, has been issued by the War Trade Board. It modifies Form X20, which had perturbed the trade exceedingly, and permits Allied shipments to go direct to the consignee.

Therefore a great increase of licenses is expected, with consequent enlargement of shipments abroad. There is expectation that rulings placed upon the trade by the War Trade Board will be so modified as to restore former normal conditions.



A scene from Robert C. Bruce's latest Educational scenic depicting the beauty of the Yosemite Valley



Part of the celebration in France of our Fourth of July as shown in Pathé's picture, "Fourth of July in France"



If the cook will play the cook must pay. Roscoe "Fatty" Arbuckle in "The Cook" (Paramount)

**"The Great Love"**

(Paramount—Gish, Harron, Walhall)

**WIRE REPORTS—EAST***Box Office Value.....Great**Exhibitor Comments: "Another wonderful Griffith picture with tremendous drawing power." "Used huge signs over theater announcing Griffith's latest production."***WIRE REPORTS—MIDDLE WEST***Box Office Value.....Great**Exhibitor Comments: "A very fine picture in every way."***WIRE REPORTS—FAR WEST***Box Office Value.....Good**Exhibitor Comments: "Big audiences pleased." "Lillian Gish big box office attraction." "Playing up Griffith direction as main feature."***NAT'L BOARD OF REVIEW REPORT**

Entertainment .....	Excellent
Story .....	Excellent
Acting .....	Splendid
Photography .....	Splendid
Technical Handling .....	Splendid
Settings .....	Very Fine
Moral Effect .....	Wholesome

**THE PICTURE**

Five-Part Drama. Cast includes Gloria Hope, George Fawcett, Rosemary Theby and George Seigmund. Directed by D. W. Griffith.

*Synopsis of Story:* Jim Young enlists in the war and joins the Canadian army. In England he meets Susie, a sweet Australian girl, and the two fall in love. For a while German plots and fortune-hunting villains interfere with their happiness, but in the end all is well. A great part of the picture is also taken up in showing how English society girls are transformed from butterflies into real workers. Among them is Susie, who finds "the great love" in working for her country.

**"Alias Mary Brown"**

(Triangle—Pauline Starke)

**WIRE REPORTS—MIDDLE WEST***Box Office Value.....Good**Exhibitor Comments: "Pleasing picture though many situations are impossible in minds of audience."***NAT'L BOARD OF REVIEW REPORT**

Entertainment .....	Good
Story .....	Good
Acting .....	Fair
Photography .....	Fair
Technical Handling .....	Fair
Settings .....	Adequate
Moral Effect .....	Wholesome

**THE PICTURE**

Five-Part Drama by Magnus Ingleton. Cast includes A. N. Millett, Eugene Barr, Sidney DeGray, Walter Belasco, F. Thompson, Dick Rosson, and Alberta Lee. Directed by Elgin Leslie.

**All Reports Are Printed Just as Received. The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires To Us**

*Synopsis of Story:* A young girl leaves her unhappy home in response to the pleadings of a friend of her childhood, who says he will marry her. He doesn't, and had it not been that she was given an opportunity to escape from his clutches, all would have been very sad for the girl. A young man sees her plight and it is through him that everything works out just as it should.

**"All Man"**

(Vitagraph—Harry Morey, Betty Blythe)

**WIRE REPORTS—MIDDLE WEST***Box Office Value.....Good**Exhibitor Comments: "Morey and Blythe form good combination in crook play."***NAT'L BOARD OF REVIEW REPORT**

Entertainment .....	Good
Story .....	Good
Acting .....	Good
Photography .....	Good
Technical Handling .....	Good
Settings .....	Good
Moral Effect .....	Questionable

**THE PICTURE**

Five-Part Drama by Tom Byrne. Cast includes Carleton King, Robert Gaillard, Bernard Siegel and George Majeroni. Directed by Paul Scardon.

*Synopsis of Story:* Olsen falls in with a band of crooks at the foundry and blows up a safe. He is hurt in the explosion and nursed back to health by Belle, whose husband is in prison for life. Olsen and Belle fall in love and Olsen later takes all the blame for a robbery and goes to prison to save Belle. Five years later he emerges, resolved to live "straight." But Belle still wants the old life, so Olsen marries a girl who leaves him when she learns of his prison record. This leaves Olsen free to marry Belle, whose husband has died and who now wants to lead an honest life.

**"Ghost of the Rancho"**

(Pathé—Bryant Washburn)

**WIRE REPORTS—MIDDLE WEST***Box Office Value.....Good**Exhibitor Comments: "Goes big with majority of audiences."***NAT'L BOARD OF REVIEW REPORT**

Entertainment .....	Good
Story .....	Good

Acting .....	Fair
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Photography .....	Fair
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Technical Handling .....	Fair
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Settings .....	Adequate
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Moral Effect .....	Wholesome
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Entertainment .....	Good
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Story .....	Good
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to the Japanese representative, thus saving her husband and also the firm of Davenport.

**"Doing Their Bit"**

(Fox—Jane and Katherine Lee)

**WIRE REPORTS—EAST***Box Office Value.....Good**Exhibitor Comments: "Has a good mingling of fun and patriotism" "The heat affected all shows."***NAT'L BOARD OF REVIEW REPORT**

Entertainment .....	Fair
Story .....	Fair
Acting .....	Fair
Photography .....	Good
Technical Handling .....	Fair
Settings .....	Adequate
Moral Effect .....	Wholesome

**THE PICTURE**

Five-Part Comedy-Drama by R. R. Niell and Edwin Sturgis. Cast includes Franklyn Hama, Gertrude Le Brandt, Alex Hall, Kate Lestes, Wm. Pollard, and Jay Strong. Directed by Renon Buell.

*Synopsis of Story:* Two little colonists on their way to America see a man vainly signalling a submarine and realize he is a German plotter. When they reach their uncle's home they later cause the arrest of this man when they find him plotting in uncle's munition factory. They also inspire a romance in their family and cause two idlers to join Uncle Sam's Army.

**"Wild Primrose"**

(Vitagraph—Gladys Leslie)

**WIRE REPORTS—MIDDLE WEST***Box Office Value.....**Exhibitor Comments: "An interesting love story."***NAT'L BOARD OF REVIEW REPORT**

Entertainment .....	Fair
Story .....	Fair
Acting .....	Fair
Photography .....	Fair
Technical Handling .....	Fair
Settings .....	Adequate
Moral Effect .....	Questionable

**THE PICTURE**

Five-Part Drama by Joseph Franklin Poland. Cast includes Claude Gillingwater, Arthur Lewis, Richard Barthelness, Bigelow Cooper, Ann Warrington and Eulalie Jensen. Directed by Fred Thomson.

*Synopsis of Story:* Primrose had been brought up by her uncle ever since her mother had died. For her father had married again. At last she is requested to visit her father and "mother" and knowing they expect her to be unmannerly, she does all she can to shock them. But in the end she makes her real self known and saves her stepbrother from disgrace and loans her father

one-half million from her five million dollar estate, thus saving him from business failure.

### "Riddle Gawne"

(Paramount—William S. Hart)

#### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comments:* "The best of Hart's recent pictures." "Drew big in spite of weather."

#### NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Good
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

#### THE PICTURE

Five-Part Drama. Cast includes Katherine MacDonald, Lon Chaney, Gretchen Lederer, Gertrude Short, Leon Kent, Milton Ross, and E. B. Tilton. Directed by William S. Hart, under the supervision of Thomas H. Ince.

*Synopsis of Story:* Riddle Gawne vows vengeance on the man who killed his brother and ran away with his faithless wife. He rescues a girl from two cattle rustlers belonging to a band led by Hame Bozzam, and they fall in love with each other. Bozzam, jealous, has Gawne shot. Blanche, a friend of Bozzam, nurses Gawne, and contrives to poison Kathleen's (the girl) mind against him. Bozzam abducts Kathleen and Gawne follows him. In a fight, Gawne's leg is broken, and Bozzam, thinking he is dead, admits he killed Gawne's brother and stole his wife. Gawne, despite his injury, strangles him. Kathleen appears, and their love is renewed.

### "Merely Players"

(World—Kitty Gordon)

#### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comments:* "A good picture." "Audience seemed well pleased."

#### WIRE REPORTS—MIDDLE WEST

*Box Office Value*.....Good

*Exhibitor Comments:* "Exceptionally good for warm weather." "Cast fine but vehicle not up to star's standard."

#### NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

#### THE PICTURE

Five-Part Drama by L. Case Russell. Cast includes Irving Cummings, George MacQuarrie, Pinna Nesbit, Muriel Ostriche and John Hines. Directed by Oscar Apfel.

*Synopsis of Story:* Nodine Trent, a wealthy widow, interested in theatricals, invites a caustic critic to review a performance at her home. He criticizes her performance and

later angers her by condemning the acting of her protege who is on the stage. To prove he is not infallible, and to also show a jealous wife her injustice towards her, Nodine gives another theatrical in her home—this time the "acting" being unknown to the guests, who believe they are witnessing real love making between Nodine and the woman's husband. In the end they discover their mistake and all ends well—with the critic declaring himself convinced of Nodine's acting ability—and her love.

### "The Street of Seven Stars"

(Sherry—Doris Kenyon)

#### WIRE REPORTS—EAST

*Box Office Value*.....

### "Green Eyes"

(Paramount—Dorothy Dalton)

#### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comments:* "Dorothy Dalton liked in one of her best." "A fair story and a good picture."

#### NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Fair
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Adequate
Moral Effect	Wholesome

#### THE PICTURE

Five-Part Drama by Ella Stuart Carson. Cast includes Jack Holt, Emery Johnston, Doris Lee, Robert



*One of the most beautiful flashes in Robert C. Bruce's "Scenic," released by Educational*

*Exhibitor Comments:* "Doris Kenyon's best." "One of best pictures in a long time." "Stars appeared at theater in person."

#### NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

#### THE PICTURE

Six-Part Drama by Mary Roberts Rhinehart. Cast includes Hugh Thompson, Carey Hastings, Stephen Carr, Iva Shepard, Frank Crayne, and Harrite McConnell. Directed by John B. O'Brien.

*Synopsis of Story:* Harmony is decided upon a career and goes to Paris to live in the Latin Quarter where she studied music. An American doctor, perfecting himself in surgery, meets her and comes to love her. But she insists upon a career. One day he saves the girl from an Apache who seeks to overcome her. Later when circumstances force the doctor and the girl to share the same apartment gossips begin to talk. But the girl then decided to give up her career and marry the man who had always been so good to her.



*McKim, and Clyde Benson. Directed by William Neill, under the Supervision of Thomas H. Ince.*

*Synopsis of Story:* A girl marries a man much older than herself who is insanely jealous of her. They separate, but are later reconciled. Then the husband becomes jealous of his younger brother and puts a wrong construction on a meeting in which his wife is sympathetically listening to the young brother's troubles. For the young fellow, who had thrashed a negro, is in danger of arrest for murder when the negro is found dead. But in the end the real murderer of the negro is found and the young fellow is saved. Then the husband learns of the real bond of sympathy between the two, and vows never to become jealous again.

### "Inside the Lines"

(World—Lewis S. Stone)

#### WIRE REPORTS—EAST

*Box Office Value*.....Great  
*Exhibitor Comments:* "A new war piece with a very popular setting." "Picture very well done."

#### NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Adequate
Moral Effect	Wholesome

#### THE PICTURE

Five-Part Drama by Earl Derr Biggers. Cast includes Marguerite Clayton. Directed by Davis M. Hartford.

*Synopsis of Story:* Captain Woodhouse is believed to be a German spy who comes to Gibraltar to plot the destruction of a British squadron. At the time the plot is about to explode, he reveals himself as a true Britisher who has been working in behalf of his Government. He then causes the arrest of an East Indian servant and wins the hand of the girl who, though having every reason to doubt him, has not lost faith in him.

### "Woman's Fool"

(Universal—Harry Carey)

#### WIRE REPORTS—MIDDLE WEST

*Box Office Value*.....Great  
*Exhibitor Comments:* "Star and picture very good."

#### THE PICTURE

Five-Part Drama by Owen Wister. Scenario by George Hively. Cast includes M. K. Wilson, Ed. Jones, Betty Schade, William Carroll, Roy Clark and Molly Malone. Directed by Jack Ford.

*Synopsis of Story:* Lin falls in love with a waitress and after finding that she is already married, he is heartbroken, but after a short while adopts a child and is happy. Then he meets a girl who loves him and they are married. The former waitress appears and for a while disrupts the household, but when she dies all ends well for Lin and his wife and adopted son.

### EXHIBITOR PERSONALS

Ned K. Miller, formerly of the Bucklen Theater, Elkhart, Ind., now has two motion picture houses at Perth Amboy, N. J.

O. J. Carlson has leased the Houlton Theater, Houlton, Ore., temporarily and opened last week for a four-day-a-week run. Mr. Carlson is having his own theater built at Columbia City and will take charge of it in about two weeks.

J. W. Allender, owner of the Lyric Theater at Spokane, Wash., has purchased the Majestic Theater, consideration being between \$9,000 and \$10,000, according to Mr. Allender. The building will be improved and renovated and will be made one of the best moving picture houses in Spokane. Girls will be employed as ushers as soon as it can be arranged, thus relieving the boys for work in the fields.

## BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

The exact average of all box office values received to date, also the most descriptive comments

<i>Picture</i>	<i>Dist.</i>	<i>East</i>	<i>Mid West</i>	<i>Far West</i>	<i>South</i>	<i>Most Descriptive Comments</i>
Back to the Woods	Gold.	Good	Fair	....	Good	<i>East</i> —The best Mabel Norman picture released. <i>Mid-West</i> —Photography and settings exceptionally good. Weather affected business. <i>South</i> —Refreshing comedy with surprise finish.
Beloved Blackmailer	World	....	Great	....	Poor	<i>Mid-West</i> —Splendid warm weather picture, exuding coolness and comfort. <i>South</i> —Picture insincere. Silly story.
Beyond the Shadows	Tri.	Good	....	....	....	<i>East</i> —My people are beginning to look for Desmond's pictures. Vehicles of this kind will make a star of him.
Border Legion	Hunter	Good	....	....	....	<i>East</i> —The people liked it. A big story well handled.
Bound in Morocco	Param.	Good	Good	Great	Good	<i>East</i> —Typical Fairbanks play, but too short for audience. Two hot days did not affect this one. Fairbanks very popular. <i>Mid-West</i> —Fairbanks always popular. Fairbanks proves good hot weather attraction. Very popular with men. <i>Far West</i> —Fairbanks fine. Best Fairbanks production in some time. Playing capacity. <i>South</i> —Typical Fairbanks picture. Fairbanks general favorite.
Danger Mark	Param.	Good	Fair	Good	Good	<i>East</i> —Not a play for children. <i>Mid-West</i> —Picture good. <i>Far West</i> —Ferguson good box-office attraction. Drawing big crowds of women at matinees. <i>South</i> —Splendid portrayal by star.
Death Dance	Select	Good	....	....	Good	<i>East</i> —Excellent opportunity for Alice Brady. <i>South</i> —Very good picture. Alice Brady fine.
Deciding Kiss	Univ.	Fair	Great	....	....	<i>East</i> —Picture did not receive enthusiastic approval, or decided disapproval. No box office value. <i>Mid-West</i> —Star very good. Picture fair.
Demon, The	Metro	Good	Good	..	....	<i>East</i> —One of Edith Storey's best pictures. Story strong. <i>Mid-West</i> —Star in new role proves interesting.
Empty Cab	Univ.	Fair	....	....	Fair	<i>East</i> —Not a box office attraction, but it pleased the majority. <i>South</i> —Good story, lots of action.
Fallen Angel	Fox	Good	Good	...	Good	<i>East</i> —Excellent play with moral. <i>Mid-West</i> —Jewel Carmen's acting makes play interesting. <i>South</i> —A great picture.
False Ambition	Tri.	Poor	....	....	....	<i>East</i> —Majority of people did not like it. Heard much unfavorable comment. Not very well liked.
Fedora	Param.	Great	Great	....	Good	<i>East</i> —Has been doing good business in spite of the weather conditions. Gives Miss Frederick opportunity to demonstrate her ability. <i>Mid-West</i> —Pauline Frederick a big attraction despite torrid weather. <i>South</i> —Frederick has no chance in this picture.
First Law	Pathé	....	Great	....	....	<i>Mid-West</i> —Picture, cast and theme all exceptionally good.
Friend Husband	Gold.	Good	....	....	....	<i>East</i> —A comedy that gets over. The audience enjoyed it in spite of the hot weather. A role well built for Kennedy.
Gentleman's Agreement	Vita.	Good	....	....	....	<i>East</i> —Best picture Whitman and Shipman have appeared in in some time. Audience favored Nell Shipman.
Her Moment	Gen. Film	Good	....	....	....	<i>East</i> —Remarkable cast. Much diversity of action.
Heredity	World	....	Good	....	....	<i>Mid-West</i> —Well put together. Splendid production.
His Enemy the Law	Tri.	....	Great	....	Good	<i>Mid-West</i> —Acting, direction and story good. <i>South</i> —Good average play. Richardson good.
Joan of the Woods	World	Fair	....	....	....	<i>East</i> —Nothing to rave about. A fair program picture.
Little Sister of Everybody	Pathé	Good	Fair	....	....	<i>East</i> —Good picture, but not a big one. <i>Mid-West</i> —Picture just passing good.
Neighbors	World	....	Good	....	Good	<i>Mid-West</i> —Picture and star enjoyed by audience. <i>South</i> —Clever kid production.
Nine O'Clock Town	Param.	Good	Fair	....	....	<i>East</i> —Ray is getting better and gaining popularity. <i>Mid-West</i> —Ray makes many new friends who wax enthusiastic over him. Picture nothing exceptional, but comedy is very good.
Pair of Cupids	Metro	Fair	Good	....	Fair	<i>East</i> —A fair picture, but a poor drawing card. <i>Mid-West</i> —Picture appeals to everybody. The best Bushman and Bayne have done. Audience losing interest in stars. <i>South</i> —Bushman's popularity waning.
Patriotism	Paral.	Good	Great	....	....	<i>East</i> —Interested the public at once. <i>Mid-West</i> —Bessie Barriscale a big hit.
Plunderer, The	Fox	Great	....	Good	....	<i>East</i> —A big picture with a big star. A big attraction—everybody liked it. <i>Far West</i> —Farnum, story and direction very good. Farnum great favorite. Playing capacity every performance.
Price of Applause	Tri.	Fair	....	....	....	<i>East</i> —A nice little drama, fairly well handled. A good ordinary picture.
Scandal Mongers	Univ.	....	Fair	....	....	<i>Mid-West</i> —Receipts fair.
Square Deal	Mut.	Poor	....	....	....	<i>East</i> —Story meant nothing to audience or box office. Not liked.
Voice of Destiny	Pathé	Good	....	....	....	<i>East</i> —Best production the little girl has ever appeared in. A money-getting and self-advertising picture.
Waifs	Pathé	....	Fair	....	....	<i>Mid-West</i> —Splendid scenario, well directed. Picture pleasing, but lacks vital appeal.

## FROM PRODUCER AND DISTRIBUTOR

### **Ambitious Producing Plans of Vitagraph for the Coming Year Include 52 Blue Ribbon Features—**

The year beginning September 30, 1918, and ending September 22, 1919, will be the most active producing year in the history of Vitagraph, according to plans which have been made by Albert E. Smith, president of the company. As laid out, the company's output for the period will include: Fifty-two Blue Ribbon features of five reels each; four fifteen-episode serials, fifty-two "Big V" feature comedies on a weekly basis, and four special productions to be made under the supervision of Albert E. Smith. In addition it is planned to reissue a selected number of recent Vitagraph features.

President Smith said: "Vitagraph has now reached the point in producing pictures where it can promise to the public the most varied and the most complete program of screen entertainment in its history. Our equipment in the East is such that our studios can accommodate at least a dozen working companies at one time, and our Western studio, in Hollywood, soon will be able to accommodate the same number.

"Our plans at present contemplate no radical changes in the personnel of our producing organization. Our Blue Ribbon stars, beginning September 30, next, will be Earle Williams, Alice Joyce, Bessie Love, Harry T. Morey, Corinne Griffith and Gladys Leslie.

"In addition to these stars, who will be the leaders in our new Blue Ribbon policy, we have among our players Grace Darmond, Betty Blythe, Florence Deshon, Hedda Nova, Agnes Ayres, Jean Paige, Julia Swayne Gordon, Eulalie Jenson, Patricia Palmer, Edward Earle, J. Frank Glendon, Walter McGrail, Percy Standing, Templar Saxe, Denton Vane, Robert Gaillard, Charles Kent, Arthur Donaldson, Otto Lederer and Bernard Siegel.

"Our directorial staff now includes Wilfrid North, supervising director; James Young, Tom Terriss, Paul Scardon, David Smith, Frederic Thomson and M. Henry-Houry."

**Affiliated Issues Booklet Showing Advantages of Co-operative Booking—**"The Exhibitor Dominant" is the title of a sixteen-page booklet just issued by the Affiliated Distributors' Corporation, which is being mailed this week to the members of the various Affiliated units. The book explains in detail the platform of exhibitor controlled, co-operative booking as worked out by the Affiliated plan and contains an interesting chart of the benefits derived by exhibitor and producer from this method of film distribution.

The question of the savings effected by exhibitors through grouping their booking power is treated by specific illustrations in a manner that will prove of interest to those who have been following the tendency toward direct distribution.

**The Crime of the Hour** for State Rights—An international issue, claimed by the world's rulers and the governments of Great Britain, France, Italy and America to be almost as menacing to humanity as Kaiserism, is the powerful theme back of the highly intensified drama, entitled "The Crime of the Hour," which in seven reels unfolds a story so portentous as to bid for its world's audiences in the independent markets of filmdom. It is the first of a series of "pictures with a reason" which the United Film Corporation will produce from time to time.

Tom Ricketts is the director general of the company. Bigger and better-than-program requirements and carrying a message for the masses of all neutral and Allied countries, the management has decreed that it shall reach the trade through the medium of the open market. State rights buyers will receive full information on applying to Ernest Shipman at his New York address.

**Illusions Are Features of New Frazee Comedies**—Edwin A. Frazee, whose first independent release, "A Haunted House," was booked by W. H. Clune of Los Angeles for a run at Clune's Broadway Theater, is introducing bewildering illusions into his new two-reel mystery comedies. Mr. Frazee states that the time has come for a distinct departure in the making of comedies. He was responsible for such successes as "Crooked to the End," "A Village Vampire" and other Keystone laugh-getters. The introduction of illusions in future Frazee pictures, for many of which Mr. Frazee has patent protection, includes such mystifying feats as those performed by Kellar, Carter and the late Herrmann. The Frazee film productions are announced for the open market, with Ernest Shipman in charge of distribution.

**New Company to Present Kitty Gordon in Superior Pictures**—A new film company has been incorporated, the output of which is to be known as the Kitty Gordon Pictures.

The new company has planned to exploit her in a series of productions said to be more magnificent in setting and embellishment than any in which she has previously appeared. There are to be six of these new super-features made each year, all from the pen of Wilson Mizner.

Sydney L. Cohan is to handle Miss Gordon's business affairs in the new company, and her leading man will be Mahlon Hamilton, formerly Mme. Petrova's leading man.

**Screen Play for Children by Japanese Author**—Tsuru Aoki, talented wife of Sessue Hayakawa, has written a child's play for screen presentation. When it is produced by Mutual its star will be Mary Jane Irving, the clever youngster of five years, who is one of the popular players at the Hayakawa studio.

**Newspaper Space Shifted from Sports to Screen**—F. C. Quimby, sales manager of Pathé Exchange, Inc., recently has returned from a visit to twenty-two of the Pathé exchanges in the United States. During his extensive journey Mr. Quimby discovered that in a number of cities the leading dailies are discontinuing their sport pages and are devoting most of this space to motion pictures. The result of his investigations is of interest not only to exhibitors, but to newspapers throughout the United States.

Mr. Quimby says that in Dallas, Tex., the managing editor of a daily paper told him the page a day that had been devoted for years to sports had never brought in a dollar. He was enthusiastic over motion picture news and declared that the picture theater managers were beginning to realize the value of newspaper advertising and that the public was interested in news of the pictures. San Francisco is going ahead with picture publicity. Los Angeles is in the same class, as are all the other towns in California. In Seattle a Sunday paper makes a specialty of picture news, and the people look for it. In Portland, Ore., it is the same. New Orleans is not behind, either, for there they are using much newspaper space.

The Pathé publicity department is always ready to assist editors in any way possible, and newspapers everywhere are taking advantage of its service.

**"Hands Up" Poster of Pathé Gets Praise of Metropolitan Museum**—The Pathé twenty-four sheet poster advertising the new serial, "Hands Up," which is now posted in every city of any size in the country, has received distinguished mention from one of the most exacting art juries in the world, the Metropolitan Museum of Art, in New York City. Under date of July 31 they wrote Paul Brunet, vice-president and general manager of Pathé Exchange, Inc., asking for one of the twenty-four sheets to place on file in their library of commercial art.

**Novel Exploitation Proved Good Advertising for "America's Answer"**—The unique method of exploiting "America's Answer," the second picture in the "Following the Flag to France" series, which the United States Government has issued

through the Division of Films, Committee on Public Information, has attracted a great deal of attention. Instead of opening the George M. Cohan Theater in New York City to the general public immediately after the official first showing, the house was sold out at the evening performances for two weeks to various business firms and organizations, leaving only the matinees open to ticket buyers. This insured the financial success of the picture for the first two weeks, and at the same time created a small army of exploiters to advertise the merits of the film.



**JESSE L. LASKY**

*Vice-President of Famous Players-Lasky Corp., as Sketched by Enrico Caruso, Aircraft Star*

**Famous Players Start New Ones with Billie Burke and Elsie Ferguson**—Famous Players-Lasky Corporation last week announced two new productions at its Eastern studios. One of these, "The Make-Believe Wife," by Edward Childs Carpenter, will serve as a Paramount starring vehicle for Billie Burke, and Miss Burke has gone to Lake Placid, in the Adirondacks, where exterior scenes will be made under the direction of John Stewart Robinson.

The other new production is "Under the Greenwood Tree," which Elsie Ferguson has begun at Fort Lee and which will serve as her next starring vehicle for Arclast. Emile Chautard will direct it.

Director Chautard has finished the production of "Paid in Full," in which Pauline Frederick has the leading role. It will be released on the Paramount schedule following "The Shadow of the Rope."

Under the direction of Edward Jose, Enrico Caruso and his company engaged in the filming of "My Cousin" went to the Metropolitan Opera House last week for a number of interior scenes. About five hundred extras were used, with the "diamond horseshoe" and balconies as background.

**Rialto-De Luxe Releasing "Conquered Hearts," with Marguerite Marsh**—Following the successful reception of its first production, Grace Valentine in "The Unchaste Woman," the Rialto-De Luxe Productions announce the second special release, presenting Marguerite Marsh in "Conquered Hearts." Distribution will be through the George Kleine System in the United States and Canada, and for all foreign countries through the Piedmont Pictures Corporation.

**Paramount Begins Comprehensive Billboard Campaign**—The Famous Players-Lasky Corporation has begun a huge billboard advertising campaign in the interest of Paramount and Artercraft pictures. The campaign at the outset will cover New York, Brooklyn, Boston, Cincinnati, Chicago, St. Paul, Atlanta, Denver, Portland, Ore.; Buffalo, Detroit, Minneapolis, St. Louis, New Orleans, Philadelphia, Tacoma, Butte, Milwaukee, Des Moines, Dallas, San Francisco, Spokane, Cleveland, Washington, Baltimore, Kansas City, Omaha, Salt Lake City and Los Angeles. To this list of cities others are being added daily, so that eventually every important city in the country will be included. The bulk of the paper will be of twenty-four sheet size. The posters will be in four colors. Walter E. Greene, Managing Director of Distribution of the Famous Players-Lasky Corporation, is in charge of the work.

**Sherry Releases "Inn of the Blue Moon"** August 18—William L. Sherry, head of the William L. Sherry Service, announces that the release date of "The Inn of the Blue Moon," by Louis Joseph Vance, produced by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., has been postponed for a week to August 18, in order to give Western exhibitors an opportunity to show it at the same time as exhibitors in the East. Mr. Sherry says excellent returns have been received from early showings of "The Street of Seven Stars," the first of the De Luxe releases. In several houses which have given it a week's run it has played to capacity. It was shown at the Symphony Theater here last week. For more than a week Mr. Vance has been working with Miss Kenyon's director, John B. O'Brien, editing and titling "The Inn of the Blue Moon."

**Triangle Offers "The Ghost Flower" and "High Tide"**—"The Ghost Flower" heads the Triangle program for August 18, offering Alma Rubens in the leading role. It is a story of the victory of patriotism. The heroine debases herself in the eyes of the man she loves that she may save him from death. Frank Borzag directed it.

Director Gilbert P. Hamilton's latest picture, "High Tide," in which Harry Mestayer, the former Broadway star, is featured, is the second release for the week. Harry Mestayer is shown as a successful playwright and author who has risen from a street "newbie." "High Tide" was written by E. D. Carver, with scenario by Catherine Carr.

**General Film Releasing Two O. Henrys in September**—In celebration of the fifty-fifth anniversary of O. Henry's birthday in September, General Film will release two of this author's amusing satires upon human nature. The subjects are "Tranquillists in Arcadia" and "Tobin's Palm." Both stories have a New York atmosphere. The former is located in a fine, dignified old downtown hotel, believed by O. Henry experts to have been the Astor House. The other story, "Tobin's Palm," has its setting partly at Coney Island and partly in the Chelsea and Greenwich Village sections of the city.

## PERSONALS

**COMMODORE J. STUART BLACKTON** has extended his contract with Herbert Rawlinson, whom he first signed to play the featured male lead in "The Common Cause," and now plans to feature him in several other Blackton super-features to follow this propaganda picture, which he is producing under the auspices of the British-Canadian Recruiting Mission and in which Sylvia Breamer is the other featured player in an all-star cast.

**S. J. ROLLO**, connected with the sales department of the Mutual Film Corporation for the last year, has been appointed assistant sales manager by A. S. Kirkpatrick, Mutual's new assistant general manager. Mr. Rollo entered the Mutual organization from Montgomery Ward & Company, the big Chicago mail order house.

**FRED G. SLITER**, manager of the Albany branch of the Mutual Film Corporation, has been selected by President James M. Sheldon of the Mutual as manager of the New York exchange, succeeding M. J. Sullivan, resigned. Jerome Safron of the sales force of the Philadelphia branch has been promoted to branch manager at Albany.

**J. L. JOHNSTON**, in charge of publicity for the Minneapolis Universal and First National Exhibitors exchanges, has been ordered into the National Army under the draft. He left August 9 for Jefferson Barracks, Mo.

**I. C. (IKE) SPEERS**, who formerly managed the Lyceum Theater in Minneapolis and opened the Miles Theater, now the New Garrick of the Ruben and Finklestein string, was a Minneapolis visitor last week. He is now manager of an extensive billboard system in Los Angeles.

**JACK ELLIOTT** of the Elliott-Sherman Film Corporation, has announced his intention of employing women in all possible positions. This is due to demands of the draft, the "work or fight order," and war work in general bearing so heavily on the young men of Minneapolis. One of Elliott's managers has recently received his draft call and another has been reclassified.

**FRANCIS FORD** has started on his thrilling serial, "The Silent Mystery." It will be in sixteen episodes. Mr. Ford is directing and playing the lead as well.

**ALBERT DE VINO**, Metro's Western scenario editor, has been called to New York by General Manager Maxwell Karger to assist in whipping into shape the stories that have been selected for the Metro stars, who are shortly to leave for the Coast.

**GEORGE BEBAN** has finished cutting and assembling his big six-reeler, "A Son of Italy," and will show it in New York soon for the trade. Mr. Beban supervised the direction of the picture.

**J. GRUBB ALEXANDER**, employed solely to write photoplays for Gladys Brockwell at the Fox studios, is the author of "Kultur," an original story. It is a super-feature and shows the real cause and start of the big war.

**AL CHRISTIE** will celebrate his one hundredth comedy release on August 19, having taken exactly a hundred weeks to produce them.

**DIRECTOR J. A. HOWE** has completed his first Vitagraph two-reel comedy, in which Montgomery and Rock are featured.

**MANUEL KLEIN** has been engaged by J. Stuart Blackton to compose and arrange the musical setting for his big propaganda picture, "The Common Cause," now in production. Mr. Klein, who is a brother of the late Charles Klein, the playwright, is best known as a composer and conductor for ten consecutive years at the Hippodrome.

**BRONCHO BILLY ANDERSON** is on his way to New York from San Francisco. He is bringing with him the three five-reel features he has just completed. One of them was exhibited in Hollywood prior to his leaving.

**ROBERT N. BRADBURY** while directing a Wolfville Tale at the West Coast studio of Broadway Star Features was injured during the excitement attending a scene on location. He did not give up, though ordered to go to bed, but finished the picture with the aid of the players, they lifting him on and off his horse to move from one location to another.

**FRANK LANGLEY**, who has been business-manager of numerous Broadway productions, has been appointed representative of D. W. Griffith's spectacular picture, "Hearts of the World."

**EDWIN FRAZEE'S** great two-reel comedy, "The Haunted House," is making a fine follow-on to "Viviette," William Locke's big story, in which Vivian Martin is starred.

**FRANK BARZAGE** has put the finishing touches of direction to Triangle's "The Ghost Flower," in which Alma Rubens is starred.

**ROBERT STEVENS**, brother of Emily Stevens, has been added to the editorial staff at the Metro studio, and is attached to the working organization of Albert Capellani, who is preparing Screen Classic features. Mr. Stevens is a Shakespearean actor of note, and this is his first experience in motion picture work.

**GRANT CARPENTER**, of the Motion Picture War Service Association, had a conference here last week with Charles S. Hart, of the Committee on Public Information's Film Division.

**HELEN HOERLE**, for some time scenario editor for Paralta, has terminated her connection with that establishment.

**R. J. BERGQUIST**, who has been with Metro for a long time as cameraman for Bushman and Bayne, has been engaged by Managing Director Edwin Carewe to photograph Harold Lockwood's Metro productions.

**HENRY OTTO** again will direct Harold Lockwood in Metro productions. He has returned to the Metro fold after a two years' absence. He had been a director for five years and previous to that time acted in pictures.

**C. S. EDWARDS** has been appointed branch manager at Kansas City by General Film. He was one of General's first exchange managers there, and has been with Pathé for some time.

**JOHN H. BLACKWOOD**, personal representative for Jesse D. Hampton, is in New York, making his headquarters at the office of the W. W. Hodkinson Corporation. One of the objects of Mr. Blackwood's visit is the selection of more stars for J. D. Hampton productions for distribution by Hodkinson Service.

**C. E. SHURTLEFF**, general sales manager for the W. W. Hodkinson Corporation, has just returned from a trip to Washington and Baltimore.

**S. J. STOUGHTON** has been installed as special representative of Hodkinson Service in Chicago. Mr. Stoughton gave up the motion picture business some time ago to enter another field, but returns to the film industry in taking charge of the Chicago territory.

**PERRY N. VOKROFF**, a director of national reputation, has been engaged by World Pictures to direct Barbara Castle in a series of features. He will begin work at once at the World Studio at Fort Lee. His screen career embraces three and a half years with the Americas Kinemacolor Company, the Metro Company, Vitagraph, and others. His first production with the World Company will be "What Love Forgives?" by Gardner Hunting.

**N. I. FILKINS**, recently Buffalo representative for the W. L. Sherry Company, has resigned and has accepted a position with Vitagraph Company. Mr. Filkins will cover 185 towns in New York State, all with less than 2500 populations.

**EARL L. CRABB**, manager of the Strand Theater, Buffalo, was right on the news when a scow had broken loose in the Niagara river and with two men aboard was drifting toward the brink of the Niagara Falls. The scow, however, through a miracle stuck in some big boulders in the rapids above the Falls and held all night with the two men aboard. In the morning the Strand camera car with Mr. Crab aboard dashed down the Buffalo-Niagara Falls boulevard and about 1,000 feet of the rescue of the men via the breeches buoy route were obtained which was shown the next morning on the Strand screen. Mr. Crab having developed and printed the films in his own studio in the Strand. It was an excellent bit of camera work and brought a lot of business to the box office.

**MANAGER E. J. SMITH** of the Cleveland Universal exchange is the proud possessor of a nice bonus awarded to the exchange showing the largest gross business during the past five weeks. Smith says the greatest amount of this business was done with "The Kaiser the Beast of Berlin." Now the exchange is making a big drive for business with "Husbands Only."

**E. MANDELBAUM**, president of the First National Exhibitors' Circuit of Ohio, is Mount Clemens.

**HERMAN GARFIELD**, who had met with success in distributing "The Submarine Eye" in Ohio, Michigan, Indiana and Kentucky, has returned to Cleveland from New York, where he secured the rights for the same territory for Five Nights," the screen version of Victoria Cross' well known book of the same name.

**LEROY A. HARDY** has been appointed manager of the Detroit office of the Parex Film Corporation. He has been associated with the sales department of the Cleveland World Film Exchange. The Detroit Parex exchange is a subsidiary of the Cleveland exchange, and is under the direct supervision of the Cleveland manager Walter R. Liebmann.

### W. H. Productions Reissues Get Wide Showing

Jules Burnstein, manager of the Magnet Film Exchange, is enthusiastic over the results obtained in booking W. H. Production Company's reissues in the Greater New York territory. They are being shown in forty theaters in this vicinity. Mr. Burnstein says in all his film experience there has never been any program productions that have been as successful with the exhibitors and public as a whole as these W. H. reissues.

The Magnet Film Exchange is now successfully exploiting William S. Hart in "The Bargain," "The Bandit and the Preacher," "The Hell-Hound of Alaska" and "Staking His Life," the series of 28 Mack Sennett two-reel Keystone comedies; the series of 16 two-reel Shorty Hamilton Western Comedy dramas; the series of 26 one and two-reel Charlie Chaplin comedies, and also Bessie Barriscale in "Satan's Pawn."

**"Fighting the Hellish Huns in the Air" Nearing Completion**—Carle E. Carlton, president and general manager of En l'Air Cinema, Ltd., has been doing active work for seven weeks in the production of "En l'Air," or "Fighting the Hellish Huns in the Air," adapted from the book of the same name by Lieut. Bert Hall, of the famous Lafayette Escadrille. Lieut. Hall and Major William Thaw, only survivors of the Lafayettes, are in the picture, and actual air battles are shown. Edith Day is the leading woman, and Harry Revier is doing the directing.

**Raver Serial Starring Maciste Soon Ready**—Maciste, the herculean Adonis of the screen, "discovered" by Gabriele d'Annunzio for the outstanding character in "Cabiria" and later the much discussed star of "The Warrior," returns to the screen shortly in what Harry Raver terms "the most unusual serial ever offered." No announcement has been made as to its title. The new serial has been in course of production since July, 1917, and was finished only three weeks ago, the delay being caused by the war activities of both Maciste and his director, Passtrone, while serving with the colors.

**American Productions Margarita Fisher Picture Now Ready**—"Money Isn't Everything," the first of the new American Productions starring Margarita Fisher, is being offered direct to exhibitors by personal representatives of President Hutchinson, of the American, stationed at each of the Pathé exchanges throughout the country. Bookings on this first of the Fisher series as well as the first of the Minter subjects can now be made at the nearest Pathé exchange. The pictures themselves will be shown upon application.

**Metro Secures "Lady Frederick" for Ethel Barrymore**—"Lady Frederick," the brilliant society comedy by W. Somerset Maugham, has been secured for screen purposes by Metro Pictures Corporation from Mr. Maugham's American agents. Ethel Barrymore introduced the play at the Hudson Theater, New York.

**"Telephone Girl" of a Generation Ago to Be Screened**—"The Telephone Girl," which, produced by George Lederer twenty years ago at the Casino, was the forerunner of our present day musical comedy, is to be put on the screen by Louis Burstein, who has secured the motion picture rights. "The Telephone Girl" really has a plot, which will help a lot, and the players selected will be especially competent.

**No War or Kaiser in United's "Crime of the Hour"**—The United Film Corporation has put over a big seven-reel feature that is unusual and should cause pleasing comment. It is entitled "The Crime of the Hour," and for once does not rely on "war stuff" or "the Kaiser" to carry a crime home to humanity. The feature was directed by Thomas Ricketts, one of the deans of moving picture directors. The subject of the story is to be kept a profound secret until the feature is released.

**"Little Women" to Be Transferred to Screen**—William A. Brady's second picture made independent of any company is rapidly approaching completion. It is a screen adaptation of Louisa M. Alcott's famous novel, "Little Women." Every girl in the world has read "Little Women." It has been translated into every language in the world. When adapted to the stage by Mr. Brady, at the Playhouse some years ago, "Little Women" ran for eighteen months and then toured the country with phenomenal success. Harley Knoles, who is directing the picture, chose the scenes in and about the home of Louisa M. Alcott, the author, at Concord, Mass. The house she lived in has been preserved by the State of Massachusetts.

**Eastern Feature Film Company Enlarging Boston Offices**—Extensive alterations are being made at the Eastern Building, the home of the Eastern Feature Film Company in Boston. The main floor is being renovated and reception, counting and exhibition rooms installed. Herman Rifkin is president and general manager, and the rapid progress of the past twelve months has made these improvements necessary.

**Ivan Film Productions Selling Western State Rights**—Ivan Film Productions announces the sale of its product to the L. J. Schlaifer Attractions of Washington for the territory consisting of the states of Washington, Oregon, Idaho and Montana. The latter organization is a well established distributing company, under the active management of Melvin Winstock, with its principal office at 2022 Third Avenue, Seattle. The first release is "Babbling Tongues," featuring Grace Valentine. The others will be released at intervals of three weeks.

**"Smiling Bill" Parsons Back After Tour**—"Smiling Bill" Parsons is back at his Hollywood studios after a six-weeks transcontinental vacation tour, and is at work on his thirteenth Capitol Comedy, enthusiastic over the receptions accorded him everywhere. His personal appearance at the Strand Theater in New York brought forth a big electric sign announcing the showing of "Billy's Fortune."

**Houdini Stunts to Be Shown in Uninterrupted Close-Up**—Many having inquired how Harry Houdini was to do his self-liberation tricks before the camera, B. A. Rolfe, of Rolfe Productions, Inc., informs exhibitors that "Almost any actor could fake Houdini's liberation stunts with a camera, but it would be impossible for any man on earth to perform these acts in an uninterrupted close-up. I have given instructions to take all of Houdini's tricks without a camera break. In other words, if Houdini makes an escape from handcuffs or the various other impedimenta used to confine him, the action will take place on one piece of film without a break. This film will be used in its entirety and will not be cut."

**Lockwood Company Moves to New Studio Quarters**—The Harold Lockwood Company, one of Metro's producing units, has changed its base of operations and has moved from the Bacon-Backer studio, which it occupied since its arrival in the East early last month, to the Sanger studios, at 134th Street and Park Avenue, New York, where it will remain for the balance of its Eastern stay. The company is putting on the final scenes of Metro's screen version of the stage success "Pals First," prepared by Lee Wilson Dodd from the novel of the same name written by Francis Perry Elliott. Edwin Currey, managing director of the Lockwood organization, is staging it.

**Tourneur's "Sporting Life" Released in September**—Maurice Tourneur announces that his first independent production, "Sporting Life," adapted from the famous Drury Lane melodrama, will be ready for release early in September. The releasing arrangements are in the hands of Hiller & Wilk, Inc.

"Sporting Life" is the first production of the Maurice Tourneur Productions, Inc., and the first offering in his own name.

**Kleine Presents War Picture, "Behind the Lines in Italy," in Chicago**—George Kleine gave the first presentation in America of his new Italian war picture, "Behind the Lines in Italy," at the Playhouse in Chicago August 11, where it will play a run under the auspices of the Italian societies of the city. This picture was made by the Cines company at the command of the Italian Government, and the battle scenes are reproductions of actual conflict taken by the Cinematograph Corps of the Royal Italian Army.

**Rita Jolivet May Include Far East in Trip**—Since the arrangement that Rita Jolivet made with the house of J. Frank Brockless to visit various countries in Europe with the prints of the Metro Special "Lest We Forget" some new developments have occurred.

This particular feature production, as all know, portrays the actual scenes of the Lusitania sinking, and Miss Jolivet, being one of the survivors, is insistent upon the production being shown scene for scene just as produced here in America. To insure this she has agreed to include practically half the entire world in her trip, immediately following her visit to Europe.

Sessue Hayakawa, who is adding new laurels to his fame in Haworth Pictures, released by Mutual

Douglas Fairbanks laughs in the faces of his enemies in "Bound in Morocco" (Artcraft)



A girl must possess strength and agility at the Mack Sennett studios. A scene from "Her Blighted Love"

Harry Morey and Betty Blythe have a turn at rustic simplicity in "All Men" (Vitagraph)

# WITHOUT FEAR OR FAVOR—By an Old Exhibitor

**T**IME: To-day. PLACE: Office of the Propaganda Bureau of the German Government, Berlin.

**HERR SCHRECKLICHKEIT**, of the Staff: "What is this item from London? The American film commissioners, Hoagland and Wheeler, have safely arrived there. (Darn those submarines!) And just listen to what this man Wheeler tells the London papers—"

(Shrecklichkeit reads)

"America is out to spread the truth about the world-war, not only among her own people, but in *every corner of the civilized world*. WE PROPOSE TO GIRDLE THE GLOBE with moving pictures that will show why Germany must be beaten, why America came into the war and what she is doing at home and abroad to help win it."

Shrecklichkeit hands the newspaper over to Herr Wellpoison, also of the Staff, to whom he had been reading the quotation.

**WELLPOISON:** "Ach! Why do you worry? All we have to do is to run a free German film in a cinema and the American War Trade Board won't let any Yankee films near. What a cinch! 'Girdle the globe?' Shrecklichkeit, the Yankees won't allow themselves to do it!"

I HAVE oodles of respect for Vance McCormick, but I continue to feel—and to say—that the greatest enemy American film propaganda has abroad is our own War Trade Board. The asinine ruling forbidding the exhibition of American movies in cinemas that also show Hun-made films is still on the books. And Vance McCormick seems to show no desire to wipe it off. Of course, there is George Creel—but must the American motion picture always run to George Creel when official stupidity hampers its fine war work? Surely Vance McCormick has vision and judgment enough to size up a situation as it exists—and the Wilsonian courage to face about if the national weal requires!

With the recent victories on the Western front, American films will find neutral Europe easier of penetration. The peoples of most of the neutral countries aren't neutral—to the Hun—anyway! But fear of the Beast across the border has made strict neutrality advisable. With each kick the armies of the Allies give the Beast, the need for that strictness grows less and less. The American picture that was shelved for reasons of prudence in the fall of 1917 can be shown with a flourish in the fall of '18. And so it will be. Unless Mr. McCormick permits that absurd ruling to stand!

**E**D DURLING, the brilliant Los Angeles correspondent, really originated it. And the way "it" ran in its original shape was:

"The story is told of a certain Jefferson Johnson Jones and Washington Henry Lee, gentlemen of color, who had a little dispute over the payment of a bill. The argument proceeded rapidly to that point where Mr. Jones reached over and placed with no little force a very hard fist upon the face of Mr. Lee, who, after the customary twitch of the countenance, passed away much like a Keystone comedian after stopping a club with his head. When Mr. Lee recovered he had Mr. Jones arrested. Brought before the Judge Mr.

## Heard in Berlin—Durling's Good Story —The Attack on Hearst—Priest and Film Market—Here They Are Again!

Jones, being asked why he had assaulted Mr. Lee, said: 'Judge, if that there nigger says another word against President Wilson I'll kill him.' Not only was Mr. Jones released, but he was congratulated by the Judge. As a matter of fact the name of President Wilson had never entered into the discussion."

**T**O-DAY there is a nation-wide press attack on W. R. Hearst and a man can become popular in many communities by simply aligning himself with this campaign. "Blaming it on Hearst" can be made to cover a multitude of sins, hence everybody's doing it—especially the politicians. In New York State the politicians have it "in for" Governor Whitman because he vetoed their bill for the formation of an elaborate state censor board after they had jammed it through both houses of the legislature. Through Merton E. Lewis, opposing Whitman for the Republican nomination for Governor, they serve notice that they still are in the ring with their state censorship scheme—which calls for dozens of soft political jobs that the motion picture industry will be asked to finance. And, of course, once the New York politicians get *their* board through, "the gang" in the other states may be depended on to seek similar "pickings." Mr. Lewis, naturally, doesn't mention it to the public *that* way! HE says:

"It is a matter of common knowledge that Hearst was deeply interested in obtaining the disapproval of motion picture censorship legislation by Governor Whitman. It was to be expected that Hearst would support Whitman for a renomination because of Whitman's veto of this legislation."

So, gentlemen of the film industry, you see what you have to expect! Of course, each of you knows that you exerted pressure on Governor Whitman to veto the disgraceful Christman-Wheeler bill, and that that veto was not a personal matter of Mr. Hearst's but of THE WHOLE INDUSTRY. I am sure that Mr. Lewis's Hearst camouflage won't deceive you! What are you going to do about it? Well, let the Republican party in New York State nominate Mr. Lewis—

**W**ASTE in motion pictures consists not alone of what H. O. Davis fought, but of a sort no less deadly because less tangible. I refer to the time waste incurred by exploitation departments of film companies in experimenting with plans that have already been tried out by those departments under some former management. In the same heading you would have the lighting tricks at a studio that are arranged by a photographer after weeks or months of study—and carried away with him when he accepts another offer!

When Bob Priest took his first movie job, he found that no one in the vast organization had ever

stopped to record deliberately the vital discoveries they had made in their efforts to exploit their productions. Bob couldn't understand it at all! Had it been some old-line business like banking, running in a well-established groove, he could have made something out of the situation. But that a business as new as motion pictures, with few guideposts or rules, and ever changing, shouldn't have tabs kept on it was—well, simply beyond Bob! He would play his picture in a certain theater in a particular town, and it would earn no money there. It would earn money, he found, in another theater in that town.

Some years later he ran into his predecessor in that particular job and found the predecessor had learned the same lesson from the two theaters.

Priest naturally conjectured that he would not have put his film in Theater Number One had his employers bothered to keep some sort of record of theater conditions as they found them!

The same thing happened in the course of Priest's first movie advertising campaign. He discovered that some newspapers wouldn't "pull" at all for his class of attraction, while others turned the trick most beautifully. But he would have known all about it before he ever started had the firm kept tabs. Instead he was forced to waste time in needless experiments—with THEIR money! Right then Bob started making notes.

And he has never ceased to record every important fact he could learn in connection with the exploitation of pictures. Recently, with what I would call a glorified notebook as a cornerstone, Bob opened The Film Market, Incorporated, to do everything that has to be done to get big special films across. He is pretty sure to succeed. He has the knowledge, which is one thing—and equally important, the facts, all so recorded that he just couldn't forget 'em if he would!

**O**BTAINING endorsements from prominent people is still popular in movie stock circles, as is proved in a booklet circulated by John E. Finney & Co., 516 Fifth Avenue, New York, in behalf of the C. R. Macauley Photoplays and "Humanity" (heralded as the first release). Letters from William H. Taft, Josephus Daniels, A. S. Burleson, W. G. McAdoo and Col. House are used. There is also the following letter from Mr. Macauley, on the "League to Enforce Peace" stationery to "My dear Mr. Finney" that makes the league an involuntary aid to that promoter through these ingenuous paragraphs:

My Dear Mr. Finney:  
Regarding your inquiry relative to the League to Enforce Peace, let me say most emphatically that this great organization is in no way related to any of the so-

called pacifist groups. It is a powerful, red-blooded organization supported by the leading thinkers of our country who know that peace can only be established and made permanent by the force and power of a League of Nations.

The League to Enforce Peace, with all its influence, is behind the war from start to finish. It maintains at its own expense a War Council in Washington. The League subscribed for a considerable block of the first Liberty Loan. It has been endorsed by President Wilson, Secretary Baker, Secretary McAdoo and many other high government officials. Hon. Wm. H. Taft, President of the League, whose letter of endorsement of "HUMANITY" I have the honor to have, said in a recent speech in Montreal, Canada: "This is a righteous war and a righteous war MUST be won."

It seems to me this should very definitely answer the questions of your clients regarding the League to Enforce Peace.

Very sincerely yours,

C. R. MACAULEY.

The letter is written merely so that the broker could "very definitely answer the questions" of his clients "regarding the League to Enforce Peace." Questions of clients about the worth of motion picture stocks were not to be anticipated! Or if they did arise in spite of that overpowering letter, they were to be handled as per these claims in the Finney & Co. booklets:

When we were invited to supervise the organization of the company we made a very extensive investigation through private, confidential and official channels of the plans upon which the producing end of the motion picture business is conducted. We were completely amazed at some of the reports received showing the stupendous extent of the business and the phenomenal profits paid to shareholders.

We particularly investigated the overhead operating expenses, percentage of gross income chargeable thereto, shrinkage of assets, cost of distribution, cost of conducting distributing exchanges, and the par value as well as the enhanced price of the capital stock of such organizations. In all cases we found that the capital stock is closely held, and in most cases cannot be purchased at any price, irrespective of its par value.

In one particular instance we were informed of an offer that was recently made of \$2,500 per share for the capital stock of one of the prominent companies. This offer was refused and another bid of \$3,000 immediately made by the same interests and not accepted. We were further reliably informed by one of the executives of this same company that its business for last year amounted to over \$20,000,000 and that its present expense of operating distributing exchanges does not exceed 9 1/4 per cent. The net profits arising from last year's business must have been enormous to justify such an unusual enhancement in the market value of the stock.

A few years ago an optician in Philadelphia mortgaged his business for \$8,000 and invested it in the motion picture industry. In one year his company is said to have cleared \$1,300,000.

The common stock of the General Film Company, according to a reprinted article from the Green Book Magazine, has paid more than 100 per cent yearly dividends on the par value of its stock. It is said that a bid of \$1,500 a share for stock of this company was refused—the par value is \$100 a share.

The stockholders of the much-advertised serial picture entitled "The Million Dollar Mystery" are said to have been paid over 600 per cent on their investment.

The Mutual Film Corporation is said to have earned over \$7,000,000 annually. It seems impossible to buy one single share of this stock, no matter what price might be offered.

But you ought to see the Presidential "tie-up." It will impress the prospective client most of all. Here goes!

"The Company has arranged for one of the best equipped motion picture studios in the country located at Hollywood, California, where its first picture, "Humanity," will be completed. A large portion of it has already been made, including interesting portrait studies of President Woodrow Wilson and members of his Cabinet."

Next!

## PROJECTION AND EQUIPMENT

### PICTURE ACCESSORIES—By Hansford

#### Presentation Better Than the Picture— Kashin Dresses Up "Crashing Through"

**Y**OU might think that a regular motion picture theater, say like the Rialto, would be easy; but there you miss it. The bigger the place the worse it is to keep up with the show. I have found myself almost under the wheels in that house in an honest effort to get copy. The other day I got an insane idea that I would try the projection room; the heat must have got the best of me. I found Joe La Rose literally wrapped up in yards of war film. "Joe, may I look at you?" I thusly and inanely. "No!" he snapped, "get out!" Can you imagine a reception like this, when a man is prepared to tell a waiting world that Joe La Rose is the greatest projection manager in New York! I backed out meekly. After I got out I noticed a sign on the door, "Knock Hard!" But I won't. Then I met Mr. Geffen, the assistant to Hamish McLaurin, publicity director. He gave me an "on-your-way" look, and I did. Then Miss Franc was hailed, but she emphatically shook her head and jammed her hat down over it. But she gave me an idea: I'll go and see Hugo Riesenfeld, he of the musical soul; he will not say me nay. And I went. Now, Hugo Riesenfeld is most beloved of Broadway picture fans; certainly he has something for me. But here again I was off. He calmly informed me that if I didn't stay at home more he would do something desperate. He gave me a long lecture on the virtue of being modest. "But," said I, "I want to know something about the immodest methods of projecting pictures; won't you tell me?" "No," he said, "it's all Roxy." "Roxy" is Hugo's pet name for Rothapfel. Ye gods! Must I go to the boss?

#### PRESENTATION IS HARD WORK

Presenting pictures on Broadway means working twenty-eight hours a day, and something more than the regular seven days a week. The usual division of time does not apply to Broadway's picture business. Rothapfel begins early and stays late. I have tried to beat him to it several Sunday mornings for Rivoli rehearsals, but failed. I try subway and surface, but he is there in a taxi. I fully expect him to arrive in an airplane when they come to be our city travel-craft. He naturally supposes that everybody will be late. They are. All except Joe La Rose, who was never known to rest. Joe complained one morning of being sick and it almost upset Broadway. It had never been understood before that Joe was open to disease; he was thought to be immune. Arriving at 9 a. m., Rothapfel offered to send him to the Adirondacks on the 10 o'clock, but Joe declined. He would have got sicker there. The smell of

film is better than balsam, according to Joe.

I have sometimes thought that Rothapfel in his fine presentation work has got ahead of the merit of the pictures. It takes an aristocratic picture to stand the setting he gives it. It often happens that the presentation is better than the picture. This has been particularly true in the last six months. Now this shows what presentation means. It might be another thought for directors to keep in mind. Co-operation in picture-making and presentation. Some combination! And then add music, the speech of the film. Result, as near perfect as brains can get.

#### A REHEARSAL FAN

Rothapfel at rehearsal is picture presentation incarnate. He thoughtlessly invited me to attend some of his rehearsals and I became so fascinated I couldn't stop. They have been trying for two months to stop me, but there is no known method short of closing up the house. A trade paper man gets desperate at times. So I arrive about 9 o'clock Sunday mornings. The first question I ask Rothapfel is, "Are you in a good humor?" After weather conditions are noted I settle down to watch the doings. If all goes well Rothapfel has fifty-nine minutes for dinner and is on hand for the main Sunday afternoon show. Strangers entering the house are often astonished to see a man in the foyer suddenly clinch his fists and go through several physical contortions not unlike landing a pile-driver on somebody's bean. It is Rothapfel who has noted a slip in the program. A trumpet player went wild; a curtain got too fresh and came down at the wrong second. Any of these accidents throws him out of kilter and he kicks the cat. I heard a visitor say one day that it was a great man who could in one breath tell that a light was too green, then switch to the organ, which was too muddy, and then to the drums, which were getting the wrong effect. Certainly men who have all branches of the motion picture presentation in their heads are few and far between.

Lights, music, trap effects, curtains, color schemes, the operator and the musical director—all these have to be watched like a hawk. Unless they are watched something goes amiss. The Rialto-Rivoli crowd rarely gets upset.

#### SMOKING TABOO THERE

Last week I visited Portland, Me. I looked for the familiar electric signs of the motion picture houses, resolved to see how they did it in Portland. The Strand looked promising. Mr. Reeves, the genial manager of that house, took me all over it, from cellar to garret. It is astonishing to find such a house outside of

New York. It is almost a duplicate of the Strand here. Every foot of the floor is carpeted, and it is the cleanest place I ever got into. The stage is absolutely spotless. Mr. Reeves said he had it scrubbed twice a week. One item struck me as significant of an independent spirit—nothing less than the cutting out of smoking in the men's lounging room. This will cause Broadway to gasp; but there was a reason. Young boys got into the habit of hanging around that room, begging cigarettes from the men, so Manager Reeves stopped the smoking for everybody. A radical departure, Broadway will say. Yes, but radical departures always happen out of town.

#### PASSED ON THE OTHER SIDE

I had to pass the Strand on the other side of the street last week. Reason, "The Great Love," by one Griffith. The strange thing about all this is that I never saw a Griffith picture; I mean one of the big ones. I hate crowds, and every time I try to get into a house that is running a Griffith picture I get stepped on and I go home. It is awful to be compelled to write about a picture from the opposite side of the street, but what else can be done? I can't get into the house for the crowds. The Strand is a mighty big house, and when one can't get into it there is surely something doing. It reminds me of the time Charlie Chaplin came around in "A Dog's Life"; I had to go in at the back door and sit on the organ bench with Ralph Brigham. I fell off before the first reel was unwound. From across the street, then, I saw the house manager, Alfred Jones, coming down the lobby. He was smiling; meaning packed house. Then I saw the publicity director, J. Victor Wilson, bearing down on the box-office. I think he was ordering an express wagon to haul away the receipts. The lobby was decorated for "The Great Love" with the usual roping effect; that is, half of it was roped off to hold the outgoing crowd until such time as the incoming crowd could get out. Then, just like Hiawatha, the inside gets outside, and the outside, etc., clear to the end; and then they put more oil on the ticket machine. Naturally everybody smiles at such a place. Manager Edel is the smallest manager alive, but he has a big smile. I suppose I should say the youngest, too, for so report hath it. I will never forget meeting him for the first time. I didn't catch his name, booblike, and it was quite a time before I knew who it was. I have met a few managers since the motion picture business started in Fourteenth street, but I have never encountered such extreme cordiality; and so I made the mistake. I begged his pardon for a month afterward, trying to square myself. But to get back to the picture, I'm going to see that picture and also "Hearts of the World," just to say that I did it at last.

### INSTALLATIONS

**H. K. Barnett Film and Supply Company**—Motograph De Luxe projection machines: Bell Amusement Company, Galveston, Texas; Tivoli Theater, Beaumont, Texas; Y. M. C. A. huts in army training camps throughout Texas; Minus gold fibre screen, Crystal Amusement Co., Dallas, Texas.

**Mountain-Plains Theater Supply Company**—Simplex machines, rectifier, etc: Lyric Theater, Bayard, Neb.; complete picture machine equipment: Chautauqua Association, Boulder, Col.

### PERSONALS

W. F. Barnett, general manager of the H. K. Barnett Film and Supply Company of Dallas, and W. I. Loudy, representative of the Motograph machine, have returned from a trip to the south Texas territory on behalf of the Motograph De Luxe machine. Mr. Barnett says conditions as a whole have never looked brighter for fall business throughput that territory.

J. M. Gorman of the Liberty Theater, Lincoln, Neb., formerly the Rialto, has installed two Powers 6-B machines, J. C. Clancy music racks, a velvet gold fiber screen and two auto arc controls.

J. B. Warnock has installed two Powers 6-B machines in his theater at Battle Creek, Iowa, and B. B. Holdrege of Shenandoah, Iowa, has also put in his second 6-B machine.

Those explorers who have the courage to venture below Forty-second street will notice that the monster steam digger and trencher which has decorated Broadway and Forty-first street for the last two years has been removed. It is true the same old cobblestones have been carefully put back on Broadway, but one can see the stage door of the Broadway Theater quite plainly now. It is impossible to miss the front door; which means that Kashin is at it again. This time he is putting over "Crashing Through to Berlin." I understand this is some crasher. I was Hooverizing in Childs the other day and dropped in at the Broadway lobby just when they were touching up things for the opening. It looked for the world like a stage a few hours before the curtain goes up. The Broadway lobby these days is a stage, and it is set every time a show comes along. This latest war film will attract, in spite of its titles. A newspaper handed in a little jolt about these titles, but who knows the ways of the crowd? It won't matter. Things that are said daily of our enemies look bald on the screen, but it will probably be only the highbrows whose objections will be voiced.

## PHOTOPLAY MUSIC

### CHANGE YOUR TUNES

**Consideration Given to Music Brings Results That Always Pay Exhibitors**

BY E. M. WICKES

**T**HREE are two things in life that the average man seldom gets close enough to himself to discover: one is the reason for his success, when he happens to be successful, and the other is the cause of his failure when he pulls a blank in some business deal. But he doesn't feel this way about it. He has his alibis for success and for failure. In the former he usually attributes it to his brains and knowledge of humans, and for failure he blames some one else. Actors, motion picture exhibitors, and Canarsie orators are not exempt. Ask any actor why he stopped the show, and then watch him swell up and tell you that it's because the audience appreciates a born performer. When he dies on the stage he will distribute the blame from the call-boy to the fellow who designed the plans for the theater. Scores of actors spend a lot of their time watching the other fellows, rake in the coin simply because they don't change their tunes often enough. And motion picture exhibitors do likewise for the same reason.

#### MUSICAL END IMPORTANT

In the big motion picture theaters like the Strand and the Rialto the musical end of the business receives as much consideration as the selection of pictures. The men in charge make a business of studying the likes and dislikes of their patrons and see to it that sufficient variety is offered in the musical program, hence they make big money with pictures and music with which the average small town exhibitor could not make expenses.

The program that would appeal to the Strand audience would not be likely to please the small town crowd, for the two audiences have been brought up under different environment; but whether a person lives in a big city or a small town he enjoys variety, and he likes to hear music played by competent musicians. Anything that is cheap can't be good, and cheap pianists drive away more business in picture houses and music stores than the owners realize.

#### SPOILED BY INCOMPETENCE

Like the pianists in the five-and-ten-cent stores, many moving picture players make everything sound the same. The other day a woman entered a five-and-ten-cent store and asked to hear a certain piece. The girl, her jaws keeping time with her fingers, ran over the number as if the keys had been charged with electricity and she was afraid to touch them. The prospective customer walked away after hearing it with disappointment on her face. The woman had evidently heard of the number, as it is one of the big hits

of the day, but she had enough of it after hearing that supercilious nine-dollar-a-week player reluctantly grind it out. This same thing happens thousands of times every day in the music stores, incidentally taking business away from the stores and publishers, and all because some boneheaded managers think they are saving money for the firm by engaging half-baked players who lack ability, expression and individuality in their work. And as many picture exhibitors hire the same type of players they lose business by the insipid work of indifferent and incompetent pianists.

#### TIRESOME REPETITION

Some exhibitors think that music, especially popular music, is a necessary evil in the motion picture industry, whereas music is just as essential as the picture itself. No sane exhibitor will continue to run the same reels week after week, and yet he will permit his musicians to play the same tunes month after month, and when one set of musicians leaves he doesn't bother his head to know if the new man or set has any new music. In many cases the audience doesn't know half the time what the fellow at the piano is trying to play. Not infrequently it is nothing but a series of runs, scales, and snatches of songs that comes to him. The music, when properly handled, can be made to pack any big or small town house. People will come, knowing that if they don't happen to care for the picture they will get their money's worth by hearing the best music of both kinds played by men who understand and love their work.

#### GOOD STOCK NECESSARY

There is absolutely no excuse for any musician hanging on to music until it falls apart, unless it be his disinclination to part with his change for it, and when he refuses to keep himself well stocked he should be given about as much consideration as a carpenter who comes to build a ten-thousand-dollar cottage with a set of rusty tools. Music is the real tool of the musician and with it he can work wonders or havoc.

In some small picture houses you won't hear more than a dozen different songs played all week, and yet in this country alone there must be at least 75,000 songs and instrumental numbers published every year. Too many players in small picture theaters look upon their work as unimportant and perform in a mechanical way, utterly indifferent to the pictures before them. Many try to play and do other things at the same time, or flirt with some young girl at their rear. And because the

boss makes a little money he is satisfied, never dreaming that with better music he could double his business.

#### INTEREST IN WORK NEEDED

The performer who wins real success in life is one who gives up some of his time to practice and planning; he keeps himself supplied with the best he can get—taking a great deal of pains to get it—tries to offer as much variety as good taste demands, and offers himself and his work as if he really placed a value on both. And, Mr. Exhibitor, when you find your pianist or your musicians playing the same old tunes day after day, and playing them as if the work were painful, it's about time you looked around for a regular musician who will take an interest in his work and your success.

Nothing done half heartedly ever made for success in any walk of life, whether pictures or prunes.



JULIUS K. JOHNSON

*Organist and Manager of the New Garrick Theater, Minneapolis*

## MUSIC SUGGESTED FOR FEATURES

### "Out of the Night"

Open with a slow movement.  
At Ralph Evans play a gavotte.  
Title: A collector of the wages, dramatic.  
Rosalie's room, a soft waltz.  
T. The picture is finished, an intermezzo.  
London Bridge, etc., for children's party.  
T. Bob, the son, arrives, a serenade.  
At Part V a soft waltz.  
T. So you were the man, dramatic.  
T. I'll bring the trustees, soft slow until end.

### "Love's Conquest"

Open with a march.  
Title: To the throne came, Neapolitan serenade.  
T. Your Highness, agitato.  
T. Princess Zaccaria, a march.  
T. The weeks passed, an intermezzo.  
T. Put not your faith, slow minor mood.  
T. The days passed, neutral theme.  
T. Your people are in revolt, agitato.  
T. I have no part, a love song.  
T. Even in guarded palaces, dramatic tension.

T. See that prisoner, love theme.  
T. She has released him, dramatic tension.  
T. Dawn, an intermezzo.  
Princess and Almerio kneel, a march.

### "The Beloved Blackmailer"

Open with a caprice.  
Title: Be a good sport, an air de ballet.  
T. In the silent hours of the night, mysterioso.  
T. Spike Brogan, slow narrative style.  
T. Please stop here, intermezzo.

T. The boys will show you, a gavotte.  
T. And by the end of the month, a waltz.

T. If you are going to fight, a hurry.  
T. The following morning, an intermezzo.

T. That evening, soft serenade.  
Bobby climbs veranda, agitato.  
T. A day of reckoning, intermezzo to end.

### "Her Husband's Honor"

Open with slow movement.  
Title: Let's get down to brass tacks, dramatic.  
T. Nancy Page, a caprice.  
T. It was a wonderful party, Toto, a waltz.  
Nancy picks up note, dramatic.  
T. While at the office, soft intermezzo.  
T. So Nancy insisted, a serenade.  
T. Just before the clock, slow dramatic.  
Usaki locks door, mysterioso.  
Follow action into dramatic agitato.  
T. Why, where have you been?  
slow minor.  
T. The regenerated gadabout, a caprice.

### "Green Eyes"

Open with slow minor piece.  
Title: Hunterdale, a lighter mood, a caprice.  
At reception scene play a waltz.  
T. When the passing days, return to caprice.  
T. I hope you remember, soft waltz.  
T. Grape juice! a fox-trot.  
T. I know all about women, a gavotte.  
T. I've killed Chapman, agitato.  
Donald takes pistol, slow minor.  
T. The realization of a great, soft waltz to end.

## PICTURE ACCOMPANIMENT

### Playing the Picture With the Organ a Special Feature in Portland

BY MONTIVILLE MORRIS HANSFORD

**I**F I HAD ever been a doubter of the power of the organ in the accompaniment to pictures, that doubt would have disappeared after hearing what was a very unusual proceeding in the Strand Theater in Portland, Me., last week. This was no more nor less than a demonstration of playing a picture with the organ as the medium, given by Rollo F. Maitland of the Stanley Theater, Philadelphia, announcement of which was made in these columns early this year. The event was sponsored by the National Association of Organists. So far as I know, this is the first thing of its kind, and it was undoubtedly the novelty of the convention.

In order to insure a program containing such an event it was necessary to get the cooperation of one of the local managers, and Mr. Maitland was lucky enough to find William E. Reeves, manager of the Strand, just the man he was looking for. Much of the success of the demonstration was due to Mr. Reeves, who almost literally "sat up nights" in his efforts to give the association every comfort possible. It really seems odd that one has to go to Portland to hear something that was never done on Broadway, and probably never will be. Which all goes to show that in many things Broadway the beloved is slighted to the rear. However, it must not be supposed that Portland does not boast a fine picture house. The Strand is the equal of any house on Broadway, both in lighting and musical facilities. It has a three-manual Austin organ of excellent tone.

#### SPECIAL PICTURE SELECTED

In order to play a picture one must first get the picture. Mr. Maitland did not want to play a film that was running that week, so exchanges were looked up and it was found possible to procure "Old Wives for New," an Artcraft picture that had a run at the Rivoli, New York. This picture gives a chance for nearly all possible human emotions, and from some standpoints is an excellent one to play. Through the kindness of Mr. Reeves the film was run for Mr. Maitland after the main show one night. He took notes of the moods, and these were all he had to go by. There was no timing and very short suggestions of the cues, and when it was over Mr. Maitland had nothing to ponder over but his notes. He never saw the picture again until he played it, which means that he played it the first time at the public demonstration. When one considers what care and trouble orchestra leaders and even organists go to in order to program a film, this seems an easy method. But the unfortunate part of the latter plan is that the worker must be a genius, and they are scarce.

Now, taking the method used by Mr. Maitland in noting the cues in this picture, it can be admitted that he had only a vague idea of how long each scene was going to last. Another thing to be noted is that

two nights and a day went by before he played the picture in public. Quite time enough, one will say, for a player to forget even what he had noticed at the viewing of the film. It must also be remembered that Mr. Maitland didn't have any music with him. He set the picture entirely from memory. And of course it was also played from memory. This question of playing pictures from memory has much to do with the proper interpretation of the film moods. It makes transition periods a great deal easier; it floats the viewers along without the jarring notes so usual to other methods; and as a last virtue it seems to be the most ideal way from the organ standpoint.

#### HIS ART EVIDENT

The outstanding art in Mr. Maitland's playing of this film was not so much the numbers played as the almost uncautious way in which he joined his moods; or shall I say "broke" them? What I mean is the going from one mood into another, which in a great many pictures is done entirely too rapidly, provided the director has regard for a musical setting of his work after it is finished. Music must have a little time to do things. One cannot cut off musical moods with the scissors and have a logical development from the tonal standpoint. As the directors have no conscience about mutilating films, it falls to the musician to cover up these faults as far as he can. The picture in question is not so much an offender in this particular as many others. Indeed, it is quite a good picture to play. Now the organ is the ideal instrument from the fading away view of the matter. A swell box can be closed and the tone will almost disappear, and right with the coming on of the new title or cue. But with an orchestra it is impossible, at least so far in our progress. That is, they resolve to a certain extent into a chord at that point. They may come back to the tonic if the composition is simple, and they may approximate some other if the harmonies admit, but after all this is not artistic and is more or less raw. The organ is the master of the orchestra in such cases.

#### PLAYING REAL MUSIC

I have come to think that this breaking of the moods is probably the greatest thing to accomplish. The musician who does it is a real picture player. Now, I don't mean that class of organists who do nothing but improvise pictures. They can weave around in a lot of meaningless chords and give the picture an accompaniment of conglomerated stuff that has no point whatever as applied to the moods, and very little when applied to harmonic considerations. This brand of player does not actually program the picture. He is an indefinite wanderer on the face of the keyboard and does the picture very little good. But the player I have in mind is playing real music of definite set pieces from the greatest composers.

## PERSONALS

Wesley Ray Burroughs, a prominent picture organist and writer on this subject, has been appointed organist at the Broadway-Strand Theater, Detroit, Mich. He was selected from a dozen applicants.

Caro Roma has just extended her contract with M. Witmark & Sons, which makes a record of thirty-one years since she first signed to write music for them. She has handed them nine new songs this year up to July. In addition to her musical compositions, Miss Roma is writing poems and articles for Pacific Coast papers at her home in the West.

J. Victor Wilson has written the words and Oscar Spirescu the music of "From Afar," a song which the composers, both of the Strand staff, call a "semi-classical trench ballad."

Marian M. Merchant, organist at the Regent Photoplay Theater, Harrisburg, has returned to her position there after a month's vacation during which she visited eastern cities. E. J. Maguire, organist of the Ruby Theater, Philadelphia, one of the Stanley chain of theaters, was

brought to Harrisburg by Peter Magaro, manager of the Regent, to play during Miss Merchant's absence.

Julius K. Johnston is both manager and organist for the New Garrick Theater, the leading house of Ruben & Finklestein's group of Minneapolis picture theaters. Mr. Johnston was organist when the management became vacant last spring. He was appointed. He has the assistance of the largest motion picture theater orchestra in the northwest.

## INSTALLATIONS

**NORTH TONAWANDA** Musical Instrument Works—Ideal Moving Picture Orchestra, Dreamland Theater Company, Augusta, Ga.; two large instruments to Wellington, New Zealand.

**MARQUETTE PIANO COMPANY**—Cremona Theater Orchestra Organ; Gero Theater, Manistique, Mich.; Orpheum Theater, Mexico, Mo.; Alamo Theater, Fayette, Mo.; Pastime Theater, Iowa City, Ia.; Orpheum Theater, Westville, Ill.; Regent Theater, Cleveland, Miss.; Star Theater, St. Louis, Mo.; Elston Theater, Chicago, Ill.

## FEATURE THEATER PROGRAMS

### RIVOLI—NEW YORK

#### Rothapfel as Conductor Had Good Setting for News Review

Hot weather cannot down Manager Rothapfel's energy and he is conducting the Rivoli orchestra in the absence of Erno Rapee. He gave the *William Tell* overture and conducted a fine setting for the feature. His War News was put over to the great delight of everybody. This feature goes with a snap at this house hardly equalled any other place. There is scarcely any care put on the News Review, even in other large cities. But Mr. Rothapfel sits up nights studying out just how to present the news with the best setting. It is always a success. Gladys Rice sang again *I Hear You Calling Me* in response to numerous requests. This is one of the best things she does, as has been stated here before. Desere La Salle sang the *Dio Possente* from *Faust*. *Maytime* was offered as the lighter orchestral selection. As usual Professor Swinnen delighted his hearers on the big organ by playing the *Festival March* by Lecocq.

### RIALTO—NEW YORK

#### Musical Setting of Scenic Was Atmospheric and Tasteful

Hugo Riesenfeld conducted selections from *Rigoletto* at the Rialto last week. This opera seems strangely light these days, when Jerome Kern goes into whole tone scales in some of his Broadway offerings. Indeed, it strikes the listener that in its beginning it is some of the minor operas, although the program notes say it is one of Verdi's masterpieces. The musical setting of the scenic "In the Silver Country" was atmospheric and tasteful. Emanuel List heaved over the old favorite *Bedouin Love Song*, Pinsuti. He is entirely too ponderous in his offerings. The song should go with snap, and it didn't. Josephine Garavelli sang *Dearest Name* from *Rigoletto* and gave it a splendid climax. Kern's *Nobody Home* was also in-

dulged in by the orchestra to lighten up the audience. Arthur Depew played Gounod's *Marche Romaine*, and Frank Adams gave the feature a good organ setting at the intermediate shows.

### STRAND—NEW YORK

#### Cora Tracy Returns to Sing "The Star Spangled Banner"

"The Great Love" at the Strand last week left scarcely room for much enlargement of the musical program. However, the orchestra played selections from *Pagliacci* as an overture. After a patriotic address had been delivered, Cora Tracy sang *The Star Spangled Banner*. Miss Tracy is a new singer on Broadway and this is her second appearance at the Strand. Ralph Brigham and Herbert Sisson preside at the fine Austin organ. This organ feature at the Strand is talked of out of town. The fact that the Strand has such good organ music is becoming well known among organists and lovers of this instrument.

### HIPPODROME—BUFFALO

#### Shea's Orchestra Beautifies Griffith's "The Great Love"

Novelty, comedy, drama and news interest make the Shea's Hippodrome program stand out this week as an example of the high quality that can be attained in motion picture entertainment. The musical interpretation of the feature, Griffith's "The Great Love," is of wide scope. Pathos, comedy and the spectacular are given full sway, and as played by the Hippodrome symphony orchestra of twenty-eight men under the able direction of Alfred Moulton little was left to be desired. The score synchronized perfectly with the picture and Mr. Moulton conducted brilliantly. The theme was "Ben Bolt," and the "Robespierre" overture was played during the battle scenes. Effective results also were obtained with "The Girl I Left Behind Me," played with fife and drums as the soldiers were marching.

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DIRECTOR  
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## PEOPLE OF THE SCREEN

**DIANDO STUDIO "CUFF" NOTES**  
—Amidst jungle of orange groves, at last discovered Diando Studios—used to be the old Kalem plant in prehistoric days before the war—150 in the shade, but no shade in sight—immense plant—everything practical and nothing built for show—Western home of Pathé productions and Pathé Frères are practical people—President-Manager-General W. A. S. Douglas (long time in Pathé service, besides having seen military service as Lieutenant in the Irish Fusiliers; the famous eighty-seventh "Fach-a-ballagh" in the Boer war, and in Uncle Sam's Marine shirt sleeves in palatial office, swearing at Corps, in the Chinese Boxer tea-party, in his shirt sleeves in palatial office, swearing at someone through telephone—ceased swearing and treated me courteously as befits Irish gentleman, even though it was 150 in the shade—W. A. S. Douglas tremendous hustler—has his big studio fully rented to other organizations besides his own three companies making productions there now—Jack Halloway just completed directing Mildred Reardon in big feature (in which Horace Carpenter, late of Lasky Co. played fine character part) now looking after publicity dept.; and urging me not to mention that he is on eve of leaving for Berlin via Pershing's trench-route; so, won't mention it—splendid fellow J. H.—won't wait to be drafted—Walter MacNamara, author-director of "Traffic in Souls" and "Ireland a Nation" writing comedy scenarios and supervising assembling and cutting film, read me telegram he just received from Nat Goodwin—Walter MacNamara and Natty Nat bosom pals—send telegrams to each other every morning—Scenario-Editor Frank Beresford swamped in a sea of scenarios—receives over 1,000 a day to read—his head and hands only visible—in each hand a 'script—perspiration streaming from his brow, but brain cool and clear—Scenario-Editor's job no sinecure these days, with every one in U. S. writing photoplays—Terrible hubbub—rushed to it—emerged into Western street scene—200 people; cowboys, bad-men, good-men, dance-hall-vamps and Mexicans in free-for-all melee—Stuart Paton, chief-director, megaphoning in artistic cream-de-sheen shirt and Rooseveltian puttees, and getting "action" from his horde of Thespians, instructing them to "keep it up there! That's right, Malatesta! Soak him, Joe! Go on, cut loose, you fat Mexican, there! Great! Graaand!" in imitable HaigandHaig-DewarSaunders-Glenlivet-Scotch; for the brawny Stuart Paton hails from North o' the Tweed, and was a noted actor in London before coming over to delight American audiences with his famous portrayal of Charles Dickens' "Scroogs"—this big scene being final one of the production in which he has been directing pretty Betty Compson—Malatesta playing diabolical "heavy"—Handsome Bill Thornley grinding the camera—hot work, but Bill too anxious and interested to care what the sun was doing to his lovely complexion—Assistant-director Martin F. Murphy holding the 'script and informing me it was a warm day—unanimous with me before he spoke—Told me title of production was "The Coming of the Law"—can't come too soon in that Western street—biggest scrap ever witnessed—full of punches—almost got one from ferocious Malatesta—bolted into Gold Dust Saloon—bumped into dance-hall-vamp powdering her nose—dodged the powder and beat it into "prop" room—James Jensen, technical head of Technical Dept.; bossing big force of 12 technicians—getting ready big stage and another Western street for Fatty Arbuckle and Co., who are to make their next production at Diando—strong technical expert reinforcing big chair to seat Fat Arb.—James Jensen was eight years with Kalem, so he knows all about technicals and other things—irisred out into another "street" and saw lovely Betty Compson, in immaculately cut riding togs, mounting fiery horse—horse grinning with delight—offered to hoist her up—no luck—she didn't need it—off and away on grinning steed—turned and met Bob Gray, late handsome leading man from Balboa Co.—now playing "heavy"—189 lbs.

**HERBERT WARREN**, who has been assisting Phattie Arbuckle in direction of his comedies, is leaving the plump comedian and is returning to vaudeville with his almost-bride, Valerie Bergere. Over six months married and still honeymooning.

**MADAME YORSKA** is to be featured by the Matzen Feature Film Company (a new independent producing company) in strong, emotional photoplays that are being specially constructed for her by Mr. Matzen. Madame Yorska was a protege of Sarah Bernhardt, and was born in Belgium of Russian parentage. The productions are to be made at the Brunton Studios.

**LILA LEE** (nee "Cuddles" Edwards) is now a full-fledged film personage. She has bought a Liberty Bond, purchased an automobile, and had a wreck.

**MANAGER BOSLEY**, of the Alhambra, is wishing that he could secure another feature with the drawing power of "Pershing's Crusaders," with which he has two weeks.

**BABY MARIE OSBORNE** is taking a well-earned vacation between pictures. So is her hard-working director, Wm. Bertram. They will start work again at Diando Studios next week. "Sunny Sammy" the little colored comedian, who has been supporting merry little Marie Osborne in her late features, is being featured himself in a two-reel comedy just being completed at the Diando plant.

**BETTY SHADE**, Harry Carey's new leading lady in Bluebird Productions, is a real war bride. Her husband has been transferred to an Eastern cantonment, probably en route to France. Betty is beginning to hate the Kaiser more and more every day.

**ANNA MAY WALTHALL**, a sister of Henry Walthall, who came into prominence under D. W. Griffith, has joined the Universal Company, and is cast in Harry Carey's new production, "The Man Who Wouldn't Shoot."

**CHARLIE CHAPLIN** is putting over a "funny one" in his coming production, "Shoulder Arms," in which he depicts the trenches and No Man's Land. He shows an old maid living in a dugout in No Man's Land. From indications gathered from reports from the divorce courts there must be a number of married ladies who would envy her.

**EDITH ROBERTS** has started work in her third Bluebird feature at Universal City. She is not yet 17, but Carl Laemmle quickly recognized her beauty and talent and decided that she must be a star. Edith doesn't object.

**BEBE DANIELS**, who plays five foot-kiss-and-fade-out stuff with Harold Lloyd in the Rolin-Pathé comedies, is off with her mother for a week's vacation to Big Bear Lake. She says she is going to live close to nature for the whole seven days. She has been working hard and faithfully for quite a spell without a rest, and Director-General Hal Roach of the Rolin forces has kindly relented and given her the chance of thorough relaxation, away from the studio bright white lights and the Red Cross teas and parades and dances and theatrical benefits and annoying male admiration.

**HAROLD LLOYD** is going to spend his vacation at Catalina Island, catching fish.

**NELL SHIPMAN** is resting at Santa Monica and writing her next feature story to be produced when she returns to Vitagraph studios. She always writes her own scenarios and is one of the best continuity writers in the business. Her bungalow is very close to the beach, and she sits on the sand, in her bathing suit, and merrily thumps the typewriter.

**FANNIE WARD** is the quickest shopper in the world. She always knows what she wants, darts into a shop, buys it, dashes out again, springs into her blue limousine and off. She doesn't Hooverize on clothes, so her blue limousine is a familiar sight in Los Angeles shopping districts.

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**DATES AHEAD****DRAMATIC**

*Allegiance* (Wm. Faversham and Miss Elliott): N.Y.C., 1-indef.  
*Blue Pearl* (Messrs. Shubert): N.Y.C., 8-indef.  
*Eyes of Youth* (Messrs. Shubert and A.H. Woods): N.Y.C., Aug. 22, 1917—indef.  
*Eyes of Youth* (Messrs. Shubert and A.H. Woods): Chicago, 18—indef.  
*Friendly Enemies* (A.H. Woods): Chicago, July 8—indef.  
*Friendly Enemies*: N.Y.C., July 22—indef.  
*Friendly Enemies* (A.H. Woods): Boston, 26—indef.  
*Forever After* (Wm. A. Brady): Washington, 19-25.  
*Garden of Paradise* (Russell Janney): Chicago, 12—indef.  
*Getting Together*: N.Y.C., March 18—indef.  
*Just Around the Corner*: Chicago, June 1—indef.  
*Keep Her Smiling* (Richard Walton Tully): N.Y.C., 5—indef.  
*Little Teacher* (Cohan and Harris): Des Moines, Ia., 26-31.  
*Lombardi*, Ltd. (Oliver Morosco): Chicago, 15—indef.  
*Marriage of Convenience* (Henry Miller): Chicago, July 27—indef.  
*O'Hara, Fish*: Chicago, 11—indef.  
*Patry on the Wing*: Chicago, June 15—indef.  
*Robson*, May: Chicago, June 8—indef.  
*Seventeen* (Stuart Walker): N.Y.C., Jan. 22—indef.  
*She Walked In Her Sleep* (George Broadhurst): N.Y.C., 12—indef.  
*Three Faces East* (Cohan and Harris): N.Y.C., 13—indef.  
*Tiger Rose* (David Belasco): N.Y.C., Oct. 3, 1917—indef.

**MUSICAL COMEDY**

*Fiddlers Three* (John Cort): Atlantic City, 19-25; Washington, 26-31.  
*Going Up* (Cohan and Harris): N.Y.C., Dec. 25, 1917—indef.  
*Going Up* (Cohan and Harris): Syracuse, 30-31.  
*Maytime* (Messrs. Shubert): N.Y.C. Aug. 10, 1917—indef.  
*Odys and Ends* (Jack Norworth): Chicago, May 1—indef.  
*Oh, Look* (Carroll and Sheer): Chicago, 6—indef.  
*Passing Show of 1918* (Messrs. Shubert): N.Y.C., July 25—indef.  
*Rainbow Girl* (Klaw and Erlanger): N.Y.C., April 1—indef.  
*Ziegfeld Follies* (F. Ziegfeld, Jr.): N.Y.C., June 18—indef.

**PERMANENT STOCK**

Boston: Copley Square Theater.  
 Chicago: Avenue Theater.  
     Great Western Theater.  
 Cincinnati: Empress Theater (Musical).  
 Cleveland: Euclid Avenue Theater.  
     Orpheum Theater.  
 Columbus: Keith's Theater.  
     Glendale Park Theater.  
 Dallas: Cycle Park Theater.  
 Dayton: Lyric Theater.  
 Denver: Denham Theater.  
 Fitchburg: Whalon Park Theater.  
 Grand Rapids: Orpheum Theater.  
 Hartford: Palace Theater.  
     Poli's Theater.  
 Haverhill: Academy Theater.  
 Hoboken: Strand Theater.  
 Indianapolis: Murat Theater.  
 La Crosse: La Crosse Theater.  
 Lawrence: Colonial Theater.  
     Emerson Theater.  
 Los Angeles: Morosco Theater.  
     Mason Theater.  
 Milwaukee: Majestic Theater.  
 Moose Jaw, Can.: Sherman Theater (Musical).  
 Newark: Olympic Park Theater.  
 New York City: Lafayette Theater.  
 Oakland: McDonough Theater.  
     Ye Liberty Theater.  
 Paterson: Lyceum Theater.  
 Portland, Me.: Jefferson Theater.  
 Portland, Ore.: Oak's Am. Pk. Theater.  
 Providence: Keith's Theater.  
 Rochester: Temple Theater.  
 St. Paul: Shubert Theater.  
 Saginaw: Jeffers Theater.  
 San Diego: Strand Theater.  
     Gaiety Theater (Musical).  
 Scranton: Poli's Theater.  
 Springfield: Poli's Theater.  
 Stapleton, N.Y.: Liberty Theater.  
 Toronto: Royal Alexandra Theater.  
 Utica: Lumber Theater.  
 Vancouver: Empress Theater.  
 Washington: Howard Theater.  
 Waterbury: Jacques Theater.  
     Poli's Theater.  
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